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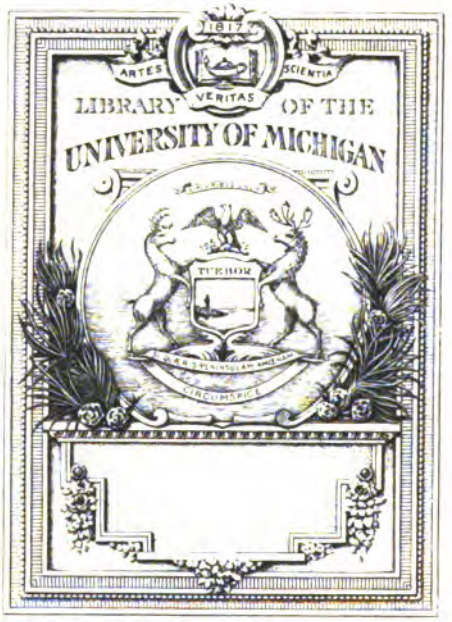

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AN

ESSAY

ON THE

DIFFERENT NATURE

OF

ACCENT AND QUANTITY,

&c. &c.

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AN

ESSAY

ON THE DIFFERENT NATURE

OF

ACCENT AND QUANTITY,

WITH THEIR USE AND APPLICATION

IN THE

ENGLISH, LATIN, AND GREEK LANGUAGES:

CONTAINING

Remarks on the Metre of the English; on the Origin and Æolism of the Roman; on the General History of the Greek; with an Account of its Ancient Tones, and a Defence of their present Accentual Marks.

WITH SOME ADDITIONS FROM THE PAPERS OF DR. TAYLOR AND MR. MARKLAND.

TO WHICH IS SUBJOINED,

THE GREEK ELEGIAC POEM OF M. MUSURUS,

ADDRESSED TO LEO X.

WITH A LATIN VERSION AND NOTES.

BY JOHN FOSTER, M. A.

Late Fellow of King's College, Cambridge.

THE THIRD EDITION, CORRECTED AND MUCH ENLARGED,

CONTAINING

Dr. G.'s Two Dissertations

Against pronouncing the Greek Language according to Accents.

WITH A REPLY TO DR. G.'s SECOND DISSERTATION IN ANSWER TO THE ESSAY.

LONDON:

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1820.

TO

THE RIGHT HONOURABLE

JAMES GRENVILLE,

ONE OF HIS MAJESTY'S MOST HONOURABLE
PRIVY-COUNCIL,

WHOSE KNOWLEDGE, AND REGARD FOR

ANCIENT LITERATURE,

INDUCE HIM TO FAVOUR EVERY ATTEMPT

TO ILLUSTRATE ANY PART OF IT;

THIS ESSAY,

UNDERTAKEN WITH HIS ENCOURAGEMENT,

IS, WITH THE UTMOST RESPECT,

INSCRIBED BY

HIS MUCH OBLIGED,

AND MOST OBEDIENT SERVANT,

J. FOSTER.

PREFACE

TO THE SECOND EDITION.

IN order to illustrate in a clearer manner some incidental points, which are connected with my main question, a few corrections and many additions have, since the first publication of this Essay, appeared necessary. Of this kind the reader will find, in the following pages, some farther observations on the harmony and verse of our own language; on certain peculiarities in the origination of the Roman; and on the long continued purity of the Greek. Particularly the ratio of the falling times in the doctrine of accents, as they differ in the Roman and Greek languages, and the distinction between the accentual and metrical arsis, the confusion of which hath frequently perplexed this subject, and which I did not sufficiently point out, are here more accurately stated. Many positive proofs of the authenticity of our present Greek accentuation, from the ancient grammarians, are likewise now added: which, although more easily produced than those general proofs of presumption and inference before alleged, and in themselves, and their own nature, less cogent (because they are often confined to single words, whereas the general proofs of induction extend to the system of a whole language), are yet to some readers more persuasive, and are therefore not here omitted.

My particular acknowledgments are on this occasion

due to Dr. Taylor and Mr. Markland, for what they have kindly communicated to me for my use in this edition: to the former, for directing me to some passages in ancient authors relating to my question, which had not occurred to me in the course of my own reading; to the latter, for confirming my opinion by the authority of his own general sentiments on the same subject, and for his correction and illustration of several passages in the Elegy of Musæus: to both, for their favourable condescension in shewing an attention to my imperfect endeavours towards explaining a part of those languages of which they are the great and perfect masters.

INTRODUCTION:

ON THE

HISTORY AND STATE OF THE CONTROVERSY CONCERNING THE GREEK ACCENTUAL MARKS.

I AM not able to discover that the faithfulness and propriety of the Greek accentual marks was ever much doubted before the time of Isaac Vossius. The dispute between Mr. Cheke, the famous Greek professor of Cambridge, and his opponents, about the middle of the sixteenth century, turned upon examining and determining the sound of the Greek letters, taken singly; not on the sound of syllables, considered relatively* to each other in their combined modulation, which is the subject before us at present, and very distinct therefore from that which was then discussed with so much spirit, genius, and learning, by Bishop Gardiner and Mr. Cheke. Accents had no share in this dispute. That laborious and ingenious reformer of the Greek pronunciation left the marks as he found them, looking on them as the genuine signs of the ancient tones, and as authentic remains of antiquity. But about ninety years ago an opinion was

* Thus Lipsius distinguishes between *pronuntiatio elementaris* and *accentualis* (de rect. pronunt. ling. lect. c. 4.) *Elementaris illa qui sufficiat?— frustra elementa mihi recte efferas, nisi ex iis efficere possis junctim voces. At has non potes, sine justo legitimoque accentu.* c. 17.

started by the younger * Vossius, among others equally whimsical, in his book *de cantu Poematum et viribus Rhythmi*, concerning the impropriety and barbarism of the marks. This hypothesis, though hastily and inconsiderately formed, yet coming from a man of genius, and falling in with the prejudices of many northern ears, was favourably received by several of the learned, particularly in Holland and † Germany. And being further explained, and enforced in a particular treatise, a few years after, by ‡ Henr. Christianus Henninius, it hath since that time much prevailed in other parts of Europe: and produced lately two other treatises, written with the same view, the one by Mirtisbus Sarpedonius, published at Rome in 1750, the other a few years

* He was not a man from whom any thing accurate was to be expected, novelty being his great object, as truth was his father Gerard's. His character well drawn by Dr. Thirlby in Dedicat. ad Just. Martyr: *Erant in Vossio multæ literæ, ingenium excellens, judicium etiam, si non maximum, at tantum quantum ei satis superque fuit: qui, nisi omnia me fallunt, quid in quavis re verum esset, leviter curavit perspicere. Satis habuit nova, devia, mirabilia, in critica, in philosophia, in theologia quærere et excogitare: vera anne falsa essent, id vero aliis exquirendum reliquit, qui sua isthuc interesse existimarent.*

† "Id quoque Henninius et Major effecerunt, ut multi eruditorum, maxime in Saxonia inferiore, accentus in scriptis suis omittant." *Joh. Simon in Introduct. Grammatico-Critica in Ling. Græcam*, sect. ii. 22.

‡ He published it under the title of Ἑλληνισμὸς Ὀρθοεπής. *Traject. ad Rhen. Ann.* 1684. A treatise on the same subject was written in support of Henninius' doctrine by Joh. Dan. Major, Professor Kiloniensis, in *Epistola de nummis Græce inscriptis*, &c. Another defence of Henninius was drawn up by C. G. Hoffmannus in Comment. *de linguæ Græcæ modulatione sine accentibus.* But the arguments of these two authors being drawn from the omission of accentual marks on coins, and other inscribed monuments of antiquity, amount to nothing. It is well known that, for several centuries, none but capital letters were used in public monuments and records, and MSS. in general: and with capitals these marks could not well be joined. But even if they could, those who dispute the existence of old accents from the non-appearance of their marks, may, with as good reason, question the existence of ancient quantity; for the marks of that do not appear either in old or modern writings. Some other authors of inferior note and consequence have written against our accents: Drusius, *de recta lectione linguæ S.* c. 4. Joh. Heylius in *Dissert. de Accentibus Græc.* Herm. Hardtius in *Studiosa Græco.* p. 146, seq. Medericus in *Manuduct. ad scient. Philolog.* p. 129.

after by Dr. G. at London; who seems to think he hath put the finishing stroke to the project of Vossius, and completed the judicious work of subverting the Greek marks of accentuation.

This opinion appears to spread daily, and to have already operated so far, as to induce the present editors of Greek in a great University to join openly in this declaration against the marks, by discarding them entirely from some of their printed copies. This innovation in the manner of printing Greek, lately seen in some Oxford * editions, and expected in others, led me to consider with myself the reasons of this alteration. The novelty of the thing, though agreeable to my own sentiments at that time, yet engaged my particular notice, and drew me insensibly to examine with more care, than I had ever done before, the nature and use of these marks, and the motives for this suppression of them; not without some hopes, that such an inquiry, if conducted with caution and diligence, might perhaps in the end repay the trouble of it, by affording me the satisfaction of finding out those reasons, which determined the University editors to this new method; and of confirming likewise my own pre-conceived opinion concerning them, as well by my own rational conviction, as by the authority of an academical press. With this view, I began to consider with all the accuracy and attention of which I was capable, the subject of accent and quantity; examining first their general nature, and then their particular use in the pronunciation of those languages with which I was most acquainted. This I did, with many old prejudices, on my first en-

* It has been said that these editions are to be considered as coming from *private* persons, not from the *University*. However this may be, it is certain that a book of verses, published and presented to his Majesty by the University as a *body*, must be understood as *theirs* in a peculiar sense. And in that book the marks of accent are omitted. Whether, therefore, there was any intention, or not, of recommending such an omission, it does and will appear to every indifferent stranger, that it is at least countenanced by this mode of printing used by them on so public an occasion.

gaging in the inquiry against accent and its marks, as inconsistent with genuine quantity, which undoubtedly is to be duly observed;* and which many persons have been taught to consider as the *only* thing to be regarded in the pronunciation of Greek and Latin. But notwithstanding these prepossessions, and some secret wishes that I might upon examination find my old notions to be right; the result of my research was very different from what I expected, and gave a determination to my opinion contrary to my former sentiments, and even to my hopes; leaving me to the disagreeable conviction of having been for several years in a mistake, and having often too inconsiderately asserted, upon weak and treacherous authority, what I now find to be erroneous.

It soon appeared to me, on reading what some others had written on this subject, that it had been much puzzled, as many other points have in like manner been, by the use of undefined terms in an indeterminate vague sense. The word *accent* I have found used by the same writer in four very wide and different senses; expressing sometimes elevation, sometimes prolongation of sound, sometimes a stress of voice compounded of the other two, and sometimes the artificial accentual mark. In this case, whether several distinct ideas are confounded in the writer's mind, or whether he only uses the same word as applicable to them all, though distinct; the consequence is the same to the reader, who is often led by this into great perplexity. This ambiguity of terms I determined carefully to guard against, as well on account of convenience to myself in the course of my inquiry, as of perspicuity to the reader.

As the true nature of the acute accent (which by way

* Some writers, who have occasionally mentioned the Greek accents, as Mr. Dawes, Mr. Gilbert West, and others, have commended the Eton method of teaching Greek, for prescribing the strictest regard to quantity: which is indeed true, but not in a manner exclusive of accents: which are still continued in all the printed copies used in that school. The rules likewise for accenting are retained in the grammars, and the observation of them always recommended.

of eminence is often called *the accent*) had never, that I could find, in this controversy been satisfactorily stated, it seemed a proper and necessary part of this disquisition to explain its true power. Without such an explanation, how its consistency or inconsistency with quantity could ever be determined, I cannot see. For how can the agreement or disagreement of any two things be ascertained, while one of them is unknown? And yet in this dispute the nature and essence of the acute seems to have been not only unknown, but entirely overlooked and disregarded. The want of this explication makes Mr. Wetstein's defence of the Greek accents so defective.* This person, who was professor of Greek at Basil, published a small dissertation, in which, with much learning and good reasoning, as far as his argument went, he answered Henninius. But it could not be in general satisfactory, as it clears not any difficulty with which the Greek accent to many northern readers seems to be embarrassed. In the question he † argues from books only; he appeals not to sense, nor endeavours to reconcile the Greek acute, according to its position in our modern copies, to the nature of human sound, depending as it does on our organs of speech and hearing. And till the way could be opened for the admission of the acute on the general principles of sound, the futile objections of Henninius were likely to be more forcible with most of his readers, than the severest reasoning of Mr. Wetstein, built on the testimony of authors. Henninius had the advantage

* His, however, is far better than that of Franc. Woergerus in *Biblioth. Lubec.* vol. vii. p. 414. seq. who wrote chiefly in answer to Major: or that of Wedelius in *Exercit. Medico-Philolog.* Cent. II. Dec. 2. or of Stockius in *Literatura Græca*, p. 21. The anonymous author of a short piece on this subject in "the present State of the Republic of Letters, Ann. 1728." speaks of a treatise of Jos. Barnes, either written or promised by him in answer to Henninius: but of this I can gain no intelligence.

† Mr. Wetstein had not a clear idea of accent, as distinct from quantity. In many parts of his dissertation he confounds them (p. 66, &c.) and puzzles himself exceedingly by referring accent to metre. This involves him in great difficulties, p. 131, 132, &c.

of addressing his arguments to the gross sense and vernacular practice of his followers; who, by a partial way of thinking (into which even scholars are too apt to fall), judged of all possible pronunciation by their own, and had no idea of the harmonious flexibility of a Grecian voice, while they referred all vocal utterance to the rigid and untuneable nature of their own.

Some others, who have written on this subject, give us no opinion whatever of their own concerning the acute. They argue often, as if they thought it partook of the nature of a long quantity, and yet are ashamed to own it. Dr. G. I must acknowledge, does speak out, and by the account he gives of it, plainly shews that he looks on its real power as little differing from that of a long time. To whom therefore an answer is more readily and easily given.

Quinctilian very justly observes, "that mere literature without a knowledge of sounds will not enable a man to treat properly of metre and rhythm."* And accordingly our present subject, which turns on the quality and measures of sounds, doth certainly as much fall under the judgment of sense, as of mere erudition. But although it is undoubtedly in its nature scientific as well as literary, it has hitherto been little considered as such. Many persons in discussing it, talk very learnedly of the late introduction of accents (by which can be meant only the accentual marks), settle the dates of the oldest manuscripts, observe in some of them the omission of these marks, and then call them the barba-

* "Tum nec citra Musicen Grammatice potest esse perfecta, cum ei de rhythmis metrisque dicendum sit." lib. i. c. 4. I wish I had that knowledge of music, which Quinctilian seems here to require. I have however without it done every thing that was in my power, towards securing myself from error in this question, by drawing from the ancient writers on music a definition or explication of those terms, which grammarians have borrowed from them and used on this subject. And the explanation of those terms I found there so distinct and clear, that I could have no doubt of the true meaning of φθόγγος, τόνος, τάσις, χρόνος, ἐπίτασις, ἄμαυς, ἐπιτείνομαι, ἀνίημι, ὀξὺς, ἰξύστης, βαρύτης, διάστημα, &c.

rous characters of an ignorant and illiterate age; by a blunder of their own mistaking the power and true use of these signs, and then in a decisive manner pronouncing them repugnant to metre, rhythm, and all true harmony. And all this they conclude without attending in the least to the deductions of sense and reason, or considering that, as vocal sounds are formed by organs of speech which are essential and immutable parts of our nature, they must have been in all ages *substantially* and *formally* the same, though variously *modified* in their application: and that if height and length are different and distinct qualities of human sound at present, they must have been so in the time of Homer or Aristotle. I have therefore drawn an argument from the nature of speech itself, in proof of the existence of ancient tones distinct from quantity.

Such an argument, deduced from the nature and necessity of the human voice itself, is not likely (I am well aware), to have much weight with many of my opponents, who, without a just discernment of ear, have knowledge enough of Greek to understand its common quantity and metre, and, under the influence of many old prejudices, will listen to nothing in this case, but to testimonies of antiquity, and learned authority. I have therefore not only considered accent as founded in nature, but proceeded to argue with them on their own principles. The decision then of the question with them turns merely on matter of fact; first, "whether the ancients did, in their general pronunciation, regularly use certain tones on certain syllables, very distinct from, though consistent with, quantity" (for quantity we are sure they did strictly observe), and then "whether the accentual *virgulæ*, as they are now settled in Greek books, do faithfully mark those tones: whether the sounds, of which they are the signs, were given to those syllables, over which we now see the signs placed."

In regard to the former of these points, it being considered as a fact of antiquity, and the ancients themselves being therefore the proper evidence of it, I care-

fully consulted those authors, who are acknowledged to be men of the greatest sagacity and accuracy in philological subjects; I mean Dionysius of Halicarnassus among the Greeks, and Quinctilian among the Romans. From them I soon learned, that their countrymen indisputably used regular tones or accents in ordinary pronunciation, notwithstanding it has often been affirmed, they were only of a musical nature. In Dionysius there occurred not only express accounts of high and low tones regularly assigned to certain syllables; but, what is more, the very degree of elevation and depression, to which tones were carried in ordinary and oratorical speaking, most exactly ascertained.

As to the second point, concerning the *virgulæ*; as they are acknowledged not to have been known to the ancients, till two hundred years before Christ, the only lights that could in this case be expected from them, were some inferences to be collected from their accounts of tones in general, by which we might on presumption judge of the conformity or disagreement of the present marks with them. And here much could not be gathered from Dionysius, though he lived after the introduction of the marks, except the assurance, that some passages frequently cited from him to disprove their propriety, had been either misunderstood, or wilfully misrepresented, and did in effect conclude nothing against the ancient tones themselves, or the faithfulness of their present signs and characters, but on the other hand strongly asserted the former, and much favoured the latter. But from Quinctilian I received much greater information, and indeed the fullest satisfaction: who, by his very explicit account of the Roman accents; of the conformity of his own language with a particular dialect of the Greeks; of the general difference which subsisted between the Latin tones, and those of the other Greeks, in point of regularity and uniformity; easily suggested to me such deductions, as tended greatly (so far as presumptive proof can go) to vindicate our present system of accentual marks, and convince me of the

errors of many, who have carelessly treated this subject, not excepting * Vossius himself. It moreover appeared, on farther inquiry, that what could be proved by inference from Quinctilian, was confirmed in several instances by the positive assertions of the oldest and best Greek grammarians; those very writers, to whose authority in this point an appeal is frequently made by my opponents themselves.

I am not ignorant, that to many persons this subject will appear more trifling than curious, and rather to admit than deserve a dispute. But if the greatest philosopher of Greece, and orator and statesman of Rome, thought a nice examination of syllabic numbers not unworthy their peculiar attention; if Messala † could condescend to write a whole book on the powers of single letters; if Juba ‡ could write on metre, and even J. Cæsar publish a treatise *de Analogia;* if the great Bishop of Winchester, Stephen Gardiner, could, consistently with his high character and dignity, engage in a like controversy with an University professor; a subject of this kind cannot certainly be considered as beneath the regard of any ordinary scholar, who ought not to look upon any thing connected with literature as foreign to his own studies; especially of one, whose profession and situation in a place of public instruction makes some degree of accuracy, in any point relating to the purity of the learned languages, at least excusable, if not requisite. "Sed hæc quoque vereor ne modum tam parvæ quæstionis excesserint. Non vero obstant hæ disciplinæ per illas euntibus, sed circa illas hærentibus."

* That part of his book, which relates to the Greek accents, is from p. 15 to p. 31. A large extract from thence is published by Henninius, at the end of his own Ἑλληνισμὸς Ὀρθός. And to the pages of it, as printed there, I shall refer, whenever I shall have occasion to cite Vossius.

† Quinct. lib. i. c. 7.

‡ His eighth book is cited by Priscian, p. 1322. and his fourth by Rufinus, p. 2711. In quoting, for the future, the old Latin grammarians, I shall refer, as I do here, to that edition of them which Putschius gave.

But whatever judgment the public may form of these my humble labours, I cannot lose the secret satisfaction of having honestly endeavoured, in opposition to a spreading opinion, to vindicate from the imputation of ignorance, absurdity, and barbarism, the characters of those learned Greeks of the lower empire, to whom Europe is greatly indebted for much of that sound knowledge it now has: whose exile and misfortunes are to be pitied, whose abilities and genius to be honoured, whose industry to be respected, whose labours to be thankfully received, and of whom every true lover of Greek learning should with pleasure and gratitude acknowledge himself a follower, and admirer.

E tenebris tantis tam clarum extollere lumen
Qui primi potuistis, et huic affulgere terræ,
Ismario profugas ducentes litore Musas,
Vos sequor, o Graiæ gentis decora, inque verendis
Fixa pedum pono pressis vestigia signis.

Modern scholars are certainly very glad to enjoy the benefit of the labours of these great men, though at the same time they depreciate and vilify their characters: they themselves disturbing and corrupting the stream of Greek literature, and then imputing this foulness to that channel, through which it continued to flow with its original purity.

On this head I beg leave of that right honourable and learned person, under the protection of whose name this Essay hath ventured publicly to contradict many received opinions, to transcribe a sensible and spirited passage from a letter, with which he honoured me on the subject:—"I am a great admirer of that contrivance of accentuation; and look upon it as a remarkable invention, framed by the most ingenious people that ever appeared in the world, for adorning their language to the utmost degree of refinement; and for settling, as far as human wit and wisdom can fix, a lasting standard of tone for pronouncing every word, and almost every syl-

lable in it. I am a friend to the cause, and think an advocate wanting; since that, which calls itself the learned world, is much inclined to blot out this ancient character from the book of learning, and had rather lose it entirely, than be at the pains of understanding it at all. For my part, I am for preserving what we have got; and do not think the inventive talents are so redundant at present, as to render the diminution of the present stock of human knowledge a matter of indifference."

The reader is indebted to my good friend Dr. Barnard for a very judicious remark in the 101st page of this treatise, concerning the improbability of Aristophanes' marks referring to quantity; which he with his usual quickness of discernment readily suggested to me, when I was opening to him my thoughts on the historical part of this subject.

On the whole; if I have detected a single error, have unravelled a single perplexity, and thrown the least light on a subject, that has been hitherto much obscured, I cannot think my pains misemployed. For I have no reason to set such a value on my labour, as not to think it amply repaid, if it be so successful as to illustrate any one truth. "Nec obsit, quod sit in tenui labor: neque enim nisi ex minimis fiunt magna. Et ex judicii consuetudine in rebus minutis adhibita, pendet sæpissime etiam in maximis vera atque accurata scientia."

Eton, Dec. 1761.

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Gaudentii Philosoph. in Ἁρμονικῇ εἰσαγωγῇ.

Ὃς οὐδὲ φθόγγου κατακούων, οὐδὲ τὴν ἀκοὴν γεγυμνασμένος, ἥκει τῶν λόγων ἀκουσόμενος, οὗτος ἀπίτω τὰς θύρας ἐπιθεὶς ταῖς ἀκοαῖς. ἐμφράξει γὰρ τὰ ὦτα καὶ παρὼν, τῷ μὴ προγινώσκειν ταῦτα αἰσθήσει, περὶ ὧν οἱ λόγοι.

NOTE.—The references in Mr. Foster's Essay to Dr. G.'s Dissertations relate to the pages of the original editions; the numbers of which, for the convenience of the reader, have been marked throughout the present one.

AN

ESSAY

ON

ACCENT AND QUANTITY.

CHAP. I.

On accent and quantity in general, their difference marked, their natural dependence on each other, their necessary connexion and consistency. Emphasis, spirit, or aspiration distinguished from accent. Oratorial accent different from syllabic.

When the distinct natures and principles of those things, which are the subject of any controversy, are clearly defined and explained, and the question is by that means at first properly stated, the dispute is at once half determined. The want of this precision, at first setting out, has drawn many inquiries to an unnecessary length, and unsatisfactory conclusion. This consequence of discussing a point without ascertaining the terms of it at first, and keeping them distinct afterwards, I will endeavour to avoid: and accordingly, before we consider the application of the voice, in the formation and modulation of syllables, to any particular language, it will be proper to consider its power, and use in general.

§. *First*, then, It is evident that nature hath given it a variety of tones, that gradually rise or fall above or below each other: this is the first and grand division of

sounds into *high* and *low*. In singing *many* of these are used; in common discourse and reading, *fewer*.

This perfectly agrees with what Dionysius of Halicarnassus observes on the difference between music and ordinary speech: which is said by him to consist, not in the quality, but number only of tones.* And, indeed, if the reader in attending to this subject will but consider the tones of his voice as like a few notes of an organ or flute, he will, I am persuaded, be thereby enabled to form much clearer conceptions, and a much better judgment on the whole.

§. *Secondly*, It is evident, likewise, that the human

* Καὶ οὐκ ἀλλοτρίᾳ κέχρημαι τοῦ πράγματος εἰκόνι· μουσικὴ γάρ τις ἦν καὶ ἡ τῶν πολιτικῶν λόγων ἐπιστήμη, τῷ ΠΟΣΩ῞ι διαλλάττουσα τῆς ἐν ᾠδαῖς καὶ ὀργάνοις, οὐχὶ τῷ ΠΟΙΩ῞ι (περὶ συνθεσ. cap. 11.) A learned author, who in a late treatise hath maintained a system opposite to that, which I shall propose to the reader in the following pages, hath explained this passage of Dionysius in a different manner, on the supposition that he is not in this place comparing music with oratory or common discourse, but poetry with prose. The context clearly enough points out the former sense. But even without the context it may be evidently seen that *music* is meant by Dionysius. Not that I am led to this explanation by the word μουσικὴ, which I know is used in a very open sense, relating to every thing that has rhythm, but by τῆς ἐν ᾠδαῖς καὶ ὀργάνοις. which words express vocal and instrumental music, as perspicuously and directly as any terms can do, which the Greek language affords. Πόσος here hath the sense, not of *quantus*, but of *quotus*, *i. e.* expresses *number*, or *arithmetical quantity*; that quantity, which (in the words of H. Stephens) Dialectici *discretam* appellant. The word ποσῷ in the passage before us, is, I find, translated by the Latin interpreter *quantitate*; but that I believe was owing to the poverty of the Roman language, not having a substantive *quotitas* belonging to *quotus*, as it has *quantitas* to *quantus*. The Greek word πόσος certainly signifies quantity and *number* too: which the reader may see confirmed by passages from the best Greek writers in H. Stephen's Thes. ling. Græc. in the word πόσος, which "exponitur etiam *quotus*" with its derivatives: as ποσῆμαρ signifies not how *long a day*, but how *many days*: and many more instances there are to the same purpose. I have therefore the greatest reason to think, as well from the words themselves, as from the context, that Dionysius means in this sentence to say, "that oratorical or common discourse differs from music not in the *quality*, but *number* only of sounds." A person may speak with grace and harmony, and perhaps not exceed, all the time, the compass of four or five notes; while a strain or air in music may take in the compass of twelve, or fourteen, or more. Dionysius in a few lines immediately following this passage fixes the number of them used in common speech at five, ὡς ἔγγιστα.

voice, like every wind instrument, has a power of *shortening* or *lengthening* any of those sounds it utters.

1. On the former division of these sounds is founded what grammarians have called *accent*, relating merely to the particular elevation or depression of them on certain syllables: the marks * of which are [´] for the elevation; [`] for the depression; and [¯ or ^] for the elevation and depression joined together on the same syllable, forming what is called a circumflex; as the two when separate are called the acute and grave.

As the word *accentus* comes from † *accino*, and the corresponding Greek word προσῳδία from ᾠδή, *cantus;* the very derivation of these words marks out their particular relation to music, which depends more on the variety and combination of notes, considered as high and low, than as long and short. By the enemies of accents the etymology of these two words is supposed to imply, a regard to music only, and not to ordinary pronunciation at all. But that is a limitation, for which they have no good and reasonable authority: and in order to establish it, they deal very unfairly in producing only part of the old Greek definition of προσῳδία; προσῳδία (say they) is defined ὁ τόνος πρὸς ὃν ᾄδομεν, disingenuously leaving out the other part of the definition, which extends it to reading and speaking, καὶ τοὺς λόγους ποιούμεθα; which the reader may see in ‡ Placentinus, and in Alexander Aphrodisiensis himself, whom Dr. G. cites, omitting the latter part of the sentence. Lascaris, indeed, from whom perhaps Dr. G. took it, gives it imperfect. But if the Dr. had attended to the whole of what Lascaris says on the Greek accents, he would never have produced any thing from that learned Greek to prove they were confined to music, or musical pronunciation only. Lascaris

* Accentus acuti nota ´, ita per obliquum ascendens in dexteram partem. Gravis nota ita `, a summo in obliquum quasi in dexteram partem descendens. Circumflexus nota de acuto et gravi facta, vel e deorsum stans, ^. *Diomed.* lib. ii.

† *Accentus* dictus est ab *accinendo*, quod sit *quasi quidam* cujusque syllabæ cantus. Apud Græcos ideo προσῳδία dicitur, quod προσᾴδεται ταῖς συλλαβαῖς. *Idem ibid.*

‡ Epitom. Græc. Palæograph. c. 11.

himself seems not to have had the least thought of their being ever restrained to singing: in the very beginning of his *Octo Partes*, he says, *προσῳδία ἐστὶ τόνος φωνῆς ἐγγραμμάτου*.* And this excellent grammarian's remarks on the Greek language are not to be looked on, as grounded merely on the principles and practice of his own times, but as conformable to the rules of antiquity: for he declares in his preface to his third book, that he drew his materials from the ancient grammarians, *εξιὼν πάντα τὰ λείψανα τῶν παλαιῶν Γραμματικῶν*, and then mentions particularly † Apollonius Dyscolus, a Greek writer of great note under Antoninus Pius.

2. On the latter division of sounds is founded, what is termed *Quantity*, regarding only the quantity of time taken up in expressing any of them. The delay of the voice in pronouncing them forms the long time ‡ marked

* Accentus est intensio vocis literis adjunctæ.

† This author, and his son Herodian are considered by Priscian as "principatum inter Græcos scriptores artis grammaticæ possidentes" (*Putsch.* p. 534.) whom he accordingly professes principally to follow: as Lascaris did afterwards. And what is here said of Lascaris, may be applied likewise to Gaza, Chrysoloras, Moschopulus, Chalcondyles (from whom our late teachers of Greek have compiled their grammars) whose observations on their own language agree with those of the best ancients, Aristarchus, Dionysius Thrax, Trypho, Abro, Ælius Dionysius, Ammonius, Mœris, Apollonius, Herodian, and others, as far as can be collected from their remains, either published separately, or scattered up and down in the best scholia, Suidas, Eustathius, Thomas Magister, Varinus, the great etymologist, &c. Apollonius tells us himself in his Syntax, p. 135. that he wrote *περὶ τόνων*, which work of his is probably referred to by the scholiast on the Plut. of Aristoph. v. 103. on the word *πιθοῦ*. And in the life of Apollonius, prefixed to his works, his son Herodian is said likewise, at the desire of M. Antoninus, to have composed *τὴν Μερικὴν καὶ τὴν Καθολικὴν προσῳδίαν*. That work of Herodian is lost. But in parts of his *παρεκβολαὶ τοῦ μεγάλου ῥήματος* and two other pieces of his in Aldus' *Κέρας Ἀμαλθείας*, there are several remarks on the Greek accentuation, that agree with our modern practice.

‡ The reason of these marks the curious reader may see in Scaliger de causis ling. Lat. lib. ii. cap. 55.

Longus est linea à sinistra in dexteram partem æqualiter ducta,—. Et brevis, virgula similiter jacens, sed panda et contractior, quasi o sursum spectans". Sed in illis [accentus notis] tonos: in his tempora dignosci videmus. Diomed. The same description of the marks of Accent and Quantity is in Priscian; and in the *editio prima* of Ælius Donatus almost in the very same words. Putsch. p. 1742. See also Maxim. Victor. p. 1943.

thus [¯]; the quickness of the voice in hastening over them forms the short one marked thus [˘].

From hence it appears, that both accent and quantity are equally founded in the very nature of the human voice, are necessary and inseparable from it; that consequently no language can, or ever could, be pronounced without them, except you suppose a monotony and equability in the voice, the existence of which it is difficult to conceive.

Aristoxenus accordingly says, "There is a kind of music in discourse, arising from the accents in words. For it is natural to raise and sink the tones of voice in ordinary speech."* This Aristoxenus was a scholar of Aristotle, long before the time of Aristophanes Byzantinus, who first introduced accentual marks. And I am inclined to lay the greater stress on his authority, since he is considered by Quinctilian as a musician and grammarian too. That his words ἐπιτείνειν and ἀνιέναι are to be understood as relating to the rise and fall of the voice, will appear by H. Stephen's explanation of ἐπίτασις and ἄνεσις. "Ἐπίτασις (says he) est vocis commotio à loco graviore in acutum locum: ἄνεσις vero contra. Nam ab acuminis culmine in grave quiddam descendit. Est autem soni gravitas, quum ex † intimo quidam spiritus trahitur; acumen vero ex superficie oris emittitur."‡ And indeed Aristoxenus himself explains them in the same manner in another part of his work.§ "The ἐπι-

* Λέγεται γὰρ δὴ καὶ λογῶδές τι μέλος, τὸ συγκείμενον ἐκ τῶν προσῳδιῶν, τὸ ἐν τοῖς ὀνόμασι. φυσικὸν γὰρ τὸ ἐπιτείνειν καὶ ἀνιέναι ἐν τῷ διαλέγεσθαι. Though the word λέγεται is here used, and not ἐστὶ, yet the assertion is as full and clear, as if it had been ἐστὶ: "for λέγεται is so far from being a token of want of evidence, that it is principally used upon the contrary account, when the generality of writers are agreed. So that λέγεται does not imply a defect of proof, but rather a superfluity of it." *Bentl. Dissert. on Phal.* p. 121, 2.

† When Virgil therefore translates Homer's βαρυστενάχων by "*graviter* gemitus *imo* de pectore ducens," his description of the sound is strictly and physically true.

‡ Steph. Thes. ling. Græc. in voce τείνω.

§ Ἡ μὲν οὖν ἐπίτασίς ἐστι κίνησις τῆς φωνῆς συνεχὴς ἐκ βαρυτέρου τόπου εἰς ὀξύτερον. ἡ δὲ ἄνεσις, ἐξ ὀξυτέρου τόπου εἰς βαρύτερον. ὀξύτης δὲ, τὸ γενόμενον διὰ τῆς ἐπιτάσεως· βαρύτης δὲ τὸ γενόμενον διὰ τῆς ἀνέσεως. *Harmon.* lib. i. 10.

τασις is the movement of the voice from a lower pitch to a higher: the ἄνεσις, from a higher to a lower. Ὀξύτης then is what is formed by the ἐπίτασις; βαρύτης that which is formed by the ἄνεσις."

There unavoidably must be accent, if the voice has only two notes (and fewer than two or three are hardly ever, I believe, used even in ordinary discourse). There must in short be a comparative * highness and lowness of sound, except the voice has the use of only a single note, like a drum or drone-base. As the rise and fall of sound prevents monotony, which would give a deadness to the human speech, accent is not improperly called in Diomedes, *anima vocis*.

There must be likewise quantity, except you suppose the voice to dwell, with a measure of time so exactly equal, on all its syllables, as would be exceedingly tiresome and offensive to every ear, and contrary to that variety, which nature seems so much pleased with, and the ear constantly requires. And accordingly Quinctilian very truly observes, that we cannot avoid speaking in long and short time. "Neque enim loqui possumus, nisi è syllabis brevibus ac longis, ex quibus pedes fiunt." † The consequence of which is, what he remarks in another place, "metrici quidem pedes adeo reperiuntur in oratione, ut in ea frequenter non sentientibus nobis omnium generum excidant versus. Et contra nihil est prosa scriptum, quod non redigi possit in quædam versiculorum genera."‡

To this division of the measure of sounds may be easily referred that distinction of them, which Cicero ‖

* Ipsa enim natura, quasi modularetur hominum orationem, in omni verbo posuit acutam vocem: nec una plus, nec à postrema syllaba citra tertiam. *Cic. ad Brut. Orat.* 18.

In like manner Quinctilian. Est autem in omni voce utique acuta. *Inst. Orat.* lib. i. cap. v.

And after them Diomedes. Ut nulla vox sine vocali, ita sine accentu nulla est. lib. ii.

† Lib. ix. c. 4.

‡ Idem. p. 480. edit. Gibs.

‖ Mira est enim natura vocis: cujus quidem è tribus omnino sonis, inflexo, acuto, gravi, tanta sit et tam suavis varietas perfecta in cantibus: est autem in dicendo etiam quidam cantus obscurior. *Cic. Orat.* 17.

This *cantus in dicendo obscurior* is the same with λογῶδές τι μέλος of Aristoxenus, and is exactly conformable like-

has made, and which holds good, not only in the Roman language, which he had chiefly in view, but in every language, that is in the human voice itself.

It may be remarked, that accent, though closely united with quantity, is not only distinct from it, but in the formation of the voice really antecedent to it. The pitch, or height of the note is taken first, and then the continuance of it is settled: by the former of these the accent is determined, by the latter the quantity. So closely combined and inseparable are these two things, which have sometimes been represented as utterly incompatible with each other: so distinct likewise are these, which at other times have occasioned much perplexity by being confounded together.

The inconsistence of accents with the harmony arising from quantity, is urged by the learned author of "a "treatise against the Greek accents," lately published: wherein he endeavours to prove this point in the following manner: "Metre ariseth necessarily from syllables; but rhythm may arise from mere sounds. Metre therefore must produce one rhythm, and accents, if they differ from quantity, must produce another. — Take now the first example, which Longinus mentioneth, that of smiths striking their hammers upon their anvils (from whence music is said to have taken its rise) and suppose now two sets of them (consisting either

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wise with what Dionysius says above on this subject: which will receive yet farther light from another remarkable passage of Aristoxenus, to this purpose; where he having been speaking of men, as διαλεγόμενοι and μελωδοῦντες, says, ἐξῦ καὶ βαρὺ δῆλον ὡς ἐν ἀμφοτέροις τούτοις ἐστίν. *Element. Harmonic.* lib. i. p. 3. So ill-grounded is that opinion concerning the old accents or tones, maintained by certain persons, that they were merely of a musical nature, and are to be considered by us as not relating to ordinary discourse.

Voces ut chordæ sunt intentæ, quæ ad quemque tactum respondeant, acuta, gravis; cita, tarda; magna, parva, quas tamen inter omnes est suo quæque in genere mediocris. Atque etiam illa sunt ab his delapsa plura genera, læve, asperum; contractum, diffusum; continenti spiritu, intermisso; fractum, scissum, flexo tono; attenuatum, inflatum. *Cic. de Orat.* 3. 57.

Omnium longitudinum et brevitatum in sonis, sicut acutarum graviumque vocum judicium natura in auribus nostris collocavit. *Idem. Orat.* 51.

of different numbers, or of the same number, but provided with hammers of different natures) to be striking on their anvils at the same time, and you will clearly see that, though each set will produce a rhythm, yet both sets striking at the same time must produce discords." I have several objections to this illustration drawn from the two sets of different hammers, which I shall not trouble the reader with, observing only this, in answer to it, that the author, as far as I understand the application of his simile to the case of accent and quantity, plainly seems to think, that these two, if used together in uttering the same syllable, do of course, because they are *two* things, require therefore *two* exertions, *two* operations of the voice to express them, which in the same syllable seems impossible: whereas they depend but on *one* operation, belong but to *one* sound; which sound, though a single *one*, is capable of mensuration *two* ways, in quality of elevation, and degree of continuance. Height and length, though two relative things, do always subsist together in one subject.

These two things in sound are very clearly distinguished and marked by Plutarch in his miscellaneous works, where he says, "Three very minute things do necessarily strike the ear at once, the tone or sound itself φθόγγος; the duration of it χρόνος; and the third thing, to which they belong, the formation and articulation of the letter or syllable." * And, having thus shewn their distinction and connexion, he then declares those persons to be incompetent judges of sound and speech, who cannot perceive the difference between them.† The word φθόγγος in its proper sense signifies

* Αἰεὶ γὰρ ἀναγκαῖον τρία ἐλάχιστα εἶναι τὰ πίπτοντα εἰς τὴν ἀκοὴν, φθόγγον τε καὶ χρόνον, καὶ συλλαβὴν ἢ γράμμα . . . . . ἐμοῦ δὲ προδιαιρούντων ἅμα τὴν τῆς αἰσθήσεως ἐπιφορὰν ἀναγκαῖον ποιεῖσθαι. *Plut.* tom. ii. p. 1144. *Xylund.*

† Ἀλλὰ μὴν κρίνειν φανερὸν, ὅτι οὐκ ἐνδέχεται, μὴ δυναμένης τῆς αἰσθήσεως χωρίζειν ἕκαστον τῶν εἰρημένων, παρακολουθεῖν τε δύνασθαι τοῖς καθ' ἕκαστα, καὶ συνορᾶν τό θ' ἁμαρτανόμενον ἐν ἑκάστῳ αὐτῶν καὶ τὸ μή. "Sed et hoc constat, quod, nisi possit sensus discernere singula prædictorum, sequit fieri ut comprehendat, quod ad singula attinet, neque judicet quid in singulis aut pravum aut rectum sit." The φθόγγος, ὁ χρόνος,

simply any sound or note of the human voice, abstracted from the consideration of any particular mode. In this sense φθόγγος is used, through all the old Greek writers on music published by Meibomius, as a single independent tone, whether high or low. *Φωνῆς πτῶσις ἐπὶ μίαν τάσιν, ὁ φθόγγος, says Aristoxenus. Almost the same words are repeated by the other writers in Meibomius' collection.

The perception of sound arises from a certain impulse of air on the drum of the ear; on the first impression of the air depends the accent: if it be a quick piercing stroke, it forms the ὀξὺς, *acutus*, sharp or high sound: if it be a duller impression, it forms the βαρὺς, *gravis*, flat or low sound. The physical *cause* of these different impulses, which experience hath discovered, and philosophy hath now well settled and explained, is not part of our present business. But whatever be the *cause*, or *kind* of the impulse, whether it be quick or dull, it certainly may be varied in point of † duration, according to the continuance of the vibration, which it is in the power of our organs of speech either to shorten or lengthen. And on the measure of its duration depends prosodical time or quantity.

As *spirit*, or *emphasis*, hath been sometimes confounded with accent and quantity, I will endeavour to point out its distinction from the other two; that these three things may be kept as separate in the mind of the reader, as they are in their own natures. This spirit is in truth another measure of the voice, and is so marked out by Scaliger, and added as a third by him to the foregoing two. Cicero likewise has done it, though

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ἢ γράμματα are distinguished in like manner by this author in some other lines immediately following this passage.

* Harmon. lib. i. p. 15.

† On the formation and duration of sounds Cœlius Rhodiginus writes thus: "Aërem porro sonum deferentem undam vocalem appellat Avicenna, siquidem sphærice movetur aër, sicuti unda ex lapilli projectu; quod sentit secundo de anima Averrois, et primo de musica Boëthius. Unde et princeps in ratione pulsuum, quos cum musica ratione simile quiddam habere prodit, *circulos temporum* nominavit, sicut et *casus*, *Arsin* intelligi volens et *Thesin*." *Lect. Antiq.* II. 27.

not so methodically, in the passage above cited, where he considers the voice as *lenis* or *aspera*, *attenuata* or *inflata*. This distinction cannot possibly be more clearly stated than in Scaliger's own words. "Cum vocem quantitate metiamur, et syllaba in voce sit ut in subjecta materia, et quantitas triplici dimensione constituatur, *longa, lata, alta:* necessario quoque iisdem rationibus syllaba affecta erit, ut levatio aut pressio in altitudine; afflatio aut attenuatio in latitudine; tractus in longitudine sit." * The reader will here first observe, that Scaliger uses the word *quantitas* not as we commonly use it in the limited sense, as relating merely to time or the length of a syllable, but applies it to the height and spirit too: the whole quantity including all three. However, when I shall have occasion in the following pages to use the word *quantity*, I would have it understood in the popular sense, as referring to time only.

In regard to the nature of spirit, that, which Scaliger means by the *afflatio in latitudine*, constitutes what we commonly call emphasis; a mode of sound requiring a greater profusion of breath, giving either an aspiration to a single letter, or marking with peculiar earnestness some particular sentence in a discourse, or some single word in a sentence; which yet is very distinct from accent and quantity, though occasionally joined with them. This may appear by attending to the following case: two men with different voices, or with different exertions of nearly the same voice, may pronounce the words of the same sentence with the same accent and quantity, observing the like proportion in the elevation and prolongation of the same syllables, and yet use a different spirit, the one speaking with emphasis, the

* De causis ling. Lat. lib. ii. cap. 52. This is Priscian's doctrine, "Vox (says he) dum tangit auditum, tripartite dividitur, scilicet altitudine, latitudine, longitudine: habet quidem litera altitudinem in tempore." And then he proceeds, "Accentus est certa lex et regula ad elevandam et deprimendam syllabam,—qui tripartite dividitur acuto, gravi, circumflexo. Accentus namque acutus ideo insertus est, quod acuat sive elevet syllabam; gravis ideo, quod deprimat aut deponat: circumflexus eo, quod deprimat atque acuat." *Priscian, apud Putschium*, p. 1286."

other without it. An instance of two persons blowing the same notes on a flute, the one with more, the other with less breath, will perhaps set this distinction in a clearer light.

The part of Scaliger's book *De Causis*, which I have here made use of, was considered by the author himself as a part of his writings, that he had laboured with great subtlety, and finished with particular accuracy. For thus he speaks of it in a subsequent work. "Alter est soni potius modus, de quo in libris de Causis acutissime disputatum est. Accentum dixerunt veteres soni moderationem in tollenda premendáque voce." *

If however this threefold division of Scaliger should be considered by some persons, as founded rather in the refining imagination of that great modern, than in fact and the nature of things, which may induce them not to admit it on his authority; it may perhaps have greater weight, when it is shewn to be the very same which Aristotle gives in the 20th chapter of his Poetics where he is treating of the powers and letters of speech. Ταῦτα δὲ διαφέρει σχήμασί τε τῶν στόματος, καὶ τόποις [perhaps it should be read τύποις] καὶ δασύτητι καὶ ψιλότητι, καὶ μήκει καὶ βραχύτητι, ἔτι δὲ καὶ ὀξύτητι καὶ βαρύτητι καὶ τῷ μέσῳ. † "Hæc vero differunt formationibus oris, et locis (vel formis et characteribus) densitate aspirationis et tenuitate; longitudine et brevitate; insuper etiam acumine et gravitate, et medio. *i. e.* inflexione, quæ accentum circumflexum format." We may now then call this Aristotle's division, as well as Scaliger's.

As there are accents naturally on particular syllables of single words, which must be rightly placed to make

* Poet. lib. iv. c. 47.

† By μέσῳ here, Theod. Goulstonus, whose interpretation I cite, understands the *circumflex*: so does Dacier: and I believe too, *Castelvetro*, who translates it by *ripiegato*, which signifies among other things, *bent*, *crooked*, *winding*. Μέσῳ may indeed mean the *middle*, not compounded of the two ὀξὺ and βαρὺ, but a tone between them, *i. e.* the common pitch of voice: and then βαρὺ, must be somewhat below that. But as βαρὺ is itself most commonly supposed to belong to the common pitch as well as to any depression below it, Μέσῳ here seems to have that sense, which is given by Aristotle's interpreters.

pronunciation simply *proper;* so there are accentual variations of the voice on the particular parts of whole sentences, and on particular sentences of whole paragraphs, the right inflexion of which constitutes *good, graceful,* and *harmonious* pronunciation. The connexion of this, which may be called the *oratorial* accent, with the *syllabic,* and the subordination of them to each other, however difficult it may appear, is yet easy in practice. This it is that forms the difference which we observe in the manner of speech between any two persons, that use the same language. Let a good speaker and a bad one pronounce the same sentence, which they both equally understand, they will in the single words agree in placing the acute and long time on the same syllables, and yet in the utterance of the whole differ very widely. Whence arises this difference? Not from the *syllabic* accent, which respects the modulation of one syllable of a word in regard to another; but from the *oratorial,* which respects the modulation of whole words and parts of sentences in regard to the rest. And this *oratorial* accent may have *aspiration* or not, according as the general manner, or particular intention of the speaker may happen to be. This latter kind of accent is what Quinctilian means in that part of his book, where he speaks of reading: "* superest Lectio; in qua puer ut sciat, ubi suspendere spiritum debeat, quo loco versum distinguere, ubi claudatur sensus, unde incipiat, quando attollenda vel summittenda sit vox; quid quoque flexu; quid lentius, celerius, concitatius, lenius dicendum, demonstrari nisi in opere ipso non potest." This accent of sentences has not yet had marks assigned it, and perhaps could not easily be ascertained by grammatical characters: which makes Quinctilian say, that, "demonstrari nisi in opere ipso non potest." But this kind of accent belongs not immediately to my present subject, which relates merely to the tone of syllables in

* Lib. i. c. 18.

single words. Not that I would preclude myself from touching on the oratorial accent,* when I may be occasionally led to it.

* Herman Vanderhardt, the author of a small treatise entitled "Arcanum Accentuum Græcorum," published at Helmstad, 1715, considers the marks of Greek accentuation as referring not to syllabic, but oratorial accent. If this supposition were true, we should not meet with the same word constantly accented in the same manner, as we see it at present. A word's oratorial accent will vary according to the general sentiment of the passage wherein it occurs. But its syllabic accent will be invariably the same independent of its connexion with other words in the sentence: except in the case of enclitics, and a few others, which will be shewn hereafter.

CHAP. II.

On the quantity of the English language. The nature of a long time. The long and short times of the Greeks and Romans: the case of doubtful vowels. The coincidence of the acute tone and long time on the same syllables in our language. On what foundation and authority quantity is established.

ΣΥμβέβηκε δὲ τῷ φθόγγῳ [χροία *] τόπος, χρόνος. χρόνος μὲν οὖν ἐστι, καθ' ὃν μακροτέρους ἐν πλείονι χρόνῳ, καὶ βραχυτέρους ἐν ἐλάττονι φθεγγόμεθα. τόπος δέ ἐστι φθόγγου, καθ' ὃν τοὺς μὲν βαρυτέρους, τοὺς δὲ ὀξυτέρους προϊέμεθα. "The adjuncts of human sound are place and time. Time is that, in regard to which we utter longer sounds with a greater measure of it, and shorter with a less. The place is that, according to which we utter some of them lower, and some higher." Thus says Gaudentius in his εἰσαγωγὴ ἁρμονικὴ with equal perspicuity and truth. But, it seems, since his time the nature of the human voice is changed. The northern nations, according to the representations of some people, have utterly lost the χρόνος, retain no quantity at all, having nothing but the τόπος, the place, tone, or accent left. But surely the foregoing division of sounds, as applied to syllables, founded in the very nature of the voice itself, sufficiently shews the absurdity of those assertions, which we so frequently hear from the mouth sometimes of scholars, "that the true pronunciation of Latin and Greek is directed by quantity, and that of English by accent:" intimating, that the former depends not at all on accent, nor the latter on quantity. Whereas both accent and quantity do inseparably belong to every language.

* I take no notice here of the χροία, not that it is against, but beside my present purpose. By the τόπος of sound, the Greeks meant the degree of its elevation or depression. This with some other things relating to φθόγγος will be more fully shewn in another place, where I shall have occasion to speak more particularly of the old writers on music.

The accent of the Greek and Latin shall be considered afterwards. At present I shall take notice of the popular error in regard to the English language having no quantity. Not only the authors of our common spelling books, but even a man of great learning, in an elaborate * treatise on the Greek accents, has declared, that "In the modern languages the pronunciation doth not depend upon a natural quantity; and therefore a greater liberty may be allowed in the placing of accents." In another place the same author, speaking of the northern languages of Europe, says, that "It was made impossible to think of establishing quantity for a foundation of harmony in pronunciation. Hence it became necessary to lay aside the consideration of quantity, and to have recourse to accents." In these and some other passages that writer seems to look upon accents as alone regulating the pronunciation of English, and quantity as † excluded from it.

But does the author of that treatise, or any person in England, usually pronounce an English disyllable or polysyllable without making the voice rest longer on some one syllable than on the other; in which thing the very nature of quantity consists? For (as this same writer himself says) "How can a syllable be considered as short or long, but by the actual pronuncia-

* The abovementioned one, p. 97.

† A French author in a dissertation (in the Hist. of the Acad. vol. xii.) concerning the comparative merit of the moderns and ancients in point of genius and learning, doth not only absolutely exclude *quantity* from all the modern languages, but carries the absurdity so far, as from thence to deny the very existence of modern poetry. "The language of the Romans was (says he) like the Greek, wholly composed of words, of which the syllables were either long or short: it thereby became susceptible of the same numbers, and by consequence, of the same kinds of poetry with the Greek..... It is quite otherwise with us. The modern languages, quite different from the Greek and Latin, are wholly composed of words, the syllables of which, to judge of them properly, are neither long nor short: that is to say, their pronunciation is not restrained to any fixed time. It is therefore impossible that our prose, still more so that our verse, should have the same measure, numbers, cadence, and harmony with theirs. To speak properly, we have not in our language either epic poem, ode, elegy, or comedy. For our verses differ from each other only in the number of syllables."

tion of it, or giving it one measure in the former case, and two measures in the latter?" Well then: does he not employ more time in uttering the first syllable of *heāvily, hāstily, quīckly, slōwly, cōnqueror,* than in the second or third syllable? Does he not spend more time in pronouncing the second syllable of *solīcit, mistāking, resēarches, delūsive,* than in the others? Or is he not longer in expressing the last of *denȳ, compōse, revēnge,* than in the first? If he is (as he certainly is, and necessarily must, if he speaks them properly) he then uses a long quantity. And by this the English metre is regulated (notwithstanding what is vulgarly said of accent excluding quantity) as much as the Greek or Latin. This quantity is not indeed settled by the same rules, by which the Latin and Greek is, as "that one vowel preceding another should be pronounced with a short time, or preceding two consonants with a long one." But still, if the voice is retarded in some syllables, and quickened in others, by what cause soever that delay or rapidity be occasioned or directed, there is truly and formally long and short quantity. When in the words *hōnĕstlȳ, chārăctĕr,* I dwell longer on the first syllable, than on either of the two last, which I hurry over swiftly, the two last are the short ones, notwithstanding the consonants, with which to the eye they appear to be clogged: and had there been six consonants instead of three in those two last syllables, if my voice should in practice hasten over each of them in less time than it does over the first, which is disencumbered with consonants, the latter syllables would certainly have a short quantity, and the first a long one. And thus it must appear to every one, who will not suffer his eyes to judge for his ears.

Whether the measure of the long time be exactly in the same proportion to the short one, as two to one (which is supposed by grammarians to have been the proportion in the pronunciation of the ancients) or only as one and a half to one, or more as two and a half, or three to one, makes no material difference in regard to

what I here say. I do not believe the rule of Prosody, *Syllaba brevis unius est temporis, longa vero duorum*, to be in all cases strictly true: that proportion of two to one not* invariably holding between long and short syllables. The second syllable of *maximos* may have been pronounced shorter than the second of *tenebræ*. And for this I have Dionysius' authority, who (in a passage cited by Dr. G. and well explained by him) says that "one short syllable differs from another short, and one long from another long." διαλλάττει βραχεῖα συλλαβὴ βραχείας, καὶ μακρὰ μακρᾶς. Certain I am, that in English the quantity of the first syllable of *fŏllĭ* though long, is yet not so long, as the first in *dōwrĭ*. So the first syllable of *tōllit* among the Romans was probably not so long, in proportion to its second, as the first of *ōdit*.

The principles, on which I suppose the *o* to be shorter in *tollit* than *odit*, may explain what Ammonius† says of the quantity of *a* in the second syllable of Κάταγμα, being long when the word is used in one sense, and short in another: and what‡ Mœris Atticista observes on the Attics pronouncing the second *a* of ἀγοράζω long, implying that the common Greeks used it short: and in the same manner, what§ Draco Stratoniceus says of dissyllable barytone verbs in άζω having the *a* short, as in στάζω, σφάζω, βαζω, and polysyllables in like manner, except they have *ι* subjoined, as ματαΐζω, σφαδαΐζω. In these cases, where the *a* is said to be

* There is to this purpose a passage in the Scholia on Hephæstion. Ἰστέον δὲ, ὅτι ἄλλος λαμβάνουσι τὸν χρόνον οἱ Μετρικοὶ ἤγουν οἱ Γραμματικοὶ, καὶ ἄλλος οἱ Ρυθμικοί· οἱ Γραμματικοὶ ἐκεῖνον μακὸν χρόνον ἐπίστανται, τὸν ἔχοντα δύο χρόνους, καὶ οὐ καταγίνονται εἰς μεῖζόν τι· οἱ δὲ Ρυθμικοὶ λέγουσι τόνδε εἶναι μακρότερον τοῦδε, φάσκοντες τὴν μὲν τῶν συλλαβῶν εἶναι δύο ἡμίσεως χρόνον, τὴν δὲ τριῶν, τὴν δὲ πλειόνων. p. 78. edit. Pauw. "Sciendum, quod aliter accipiunt Tempus Metrici vel Grammatici, aliter Rhythmici. Grammatici illud Tempus Longum intelligunt, quod habet duo tempora, neque quicquam ultra respiciunt. Rhythmici vero dicunt aliud alio esse longius, aliumque hanc quidem syllabam habere duo tempora eum dimidio, illam tria, istam plura." Hephæstion himself distinguishes between a letter μακὸν, and μακρόμενον.

† Ammon. in κάταγμα. p. 78. Valck.

‡ Ἀγοράζειν, ἐκτείνοντες τὸ ᾱ, οἱ Ἀττικοί.

§ In the note of J. Pierson on the preceding word in Mœris, p. 70.

short, the syllable we know is long: but being long only by the position of a short letter before two consonants, it is shorter than one long by its own nature. This may serve likewise to account for what Cicero mentions in regard to the different length of certain letters, which we now call long, and see used as such in the best Roman poets. In his * Orator he says, that the first letter of *inclytus* is short, the first of *insanus* and *infelix* long: he does not say the first syllable of *inclytus* is short, but the first letter: the letter may be short, though the syllable be long by the position of the short vowel: as it is in *inclytus*, which hath its first syllable used long in the Roman verse. But yet it sounded not so long as in the two latter words. So Maximus Victorinus says that the prepositions *in* and *con* are sometimes short: but followed by *s* and *f* are long, as *īnstare, īnfidus:* in all other cases are short, as *ĭnconstans, ĭmprudens*. Which observation of Victorinus well agrees with Cicero's instances above, and with what † Gellius likewise cites from Cicero. The same Gellius in another ‡ place says, that in the frequentative verbs *ēsito* and *ūnctito* the first vowel was pronounced long, but in *dictito* the first short: that the first of *actito* should be pronounced long, though some learned men in his time expressed it short. In another § chapter he inquires, whether in *quiesco* the *e* should be pronounced long or short. Of the same nature is what he ‖ says on the vowels of *sub, ob,* and *con,* being short in compound even before words beginning with a consonant. Donatus on the ¶ Andria of Terence, "filium perduxere ut una *esset,*" says, "si producta legatur *ēsset,* significat cibum caperet, sive ederit." And on the ** Eunuch "ut de symbolis *ēssemus,*" he observes, "melius *essemus* producta *e* litera." The true power of

* "*Inclytus* dicimus brevi prima litera, *insanus* producta: *inhumanus* brevi, *infelix* longa: et ne multis, quibus in verbis ea primæ literæ sunt, quæ in *sapiens* atque *felice*, producte dicitur; in cæteris omnibus breviter." Orat. 48.

† *A. Gell.* lib. ii. cap. 17.

‡ Lib. ix. cap. 6.

§ Lib. vi. c. 15.

‖ Lib. iv. c. 17.

¶ Act. i. sc. 1.

** Act. iii. sc. 4.

this long *e* Cratinus and Varro said might be perceived in the * bleating of sheep. †Charisius says, "*Plinius ōs ōris* producta efferendum censuit, *ŏs ŏssis* correpta." Corinthius in his treatise on the Greek dialects, speaking of the Æolians, says they are fond of shortening syllables, and accordingly change φθείρω into φθέῤῥω· ἡ‡ γὰρ θέσει μακρὰ ἐλάττων ἐστὶ τῆς φύσει μακρᾶς. Ἐπεὶ καὶ τὸ α τὸ φύσει μακρὸν μεῖζόν ἐστι τῆς αι διφθόγγου.

We ought not to forget, that of the three Greek du-

* E longum, cujus sonus in ovium balatu sentitur, ut Cratinus et Varro tradiderunt. *Canin. Hellen.* p. 26.

And after them Eustathius upon the 499th v. of Iliad. I. remarks that the word βλόψ, ἐστὶν ὁ τῆς κλεψύδρας ἦχος μιμητικῶς κατὰ τοὺς παλαιούς· βὴ, ἔχει μίμησιν προβάτων φωνῆς. Κρατῖνος. βλόψ, *est clepsydræ sonus ex imitatione secundum veteres: et* βὴ *imitatur vocem ovium.* Cratinus. On the 452d verse Α, Ἄ δεῖλ', οὐ μὲν—having said, that ἃ ἃ δασυνθὲν γέλωτα δηλοῖ, he writes thus, εἰσί τινες μιμητικαὶ φωναὶ αὐταὶ κατὰ αὐτοὺς τοὺς φωνοῦντας· τὸ ὦ ὄπ, ναυτικόν. ποιμενικὸν δὲ τὸ βή· καὶ τὸ χύῤῥε συβοτικόν· ἃ ἃ *aspiratum risum exprimit. sunt quædam imitatrices voces per se ipsæ juxta ipsos qui efferunt.* ὦ ὄπ *nautica est, pastoralis* βὴ, *et* χύῤῥε *subulcorum propria.* Our Sailors *O-up*, or *Ho-up* is, we see, the old Greek call on shipboard. Thus when Bacchus in the Βάτραχοι of Arist. (at the end of act. i. sc. 4.) bids Charon give the water call, ΔΙΟ κατακέλευη δή. ΧΑ. Ὠὸπ, ὠὸπ ὄπ. But that such observations as these, made to ascertain pronunciation, may not appear ridiculous, I will propose to the reader's consideration the following words of Sir John Cheke on this subject to the Bishop of Winchester. "Sed ridiculum putas hic ad oves et boves confugere, ut a brutis ratione defectis quicquam cognoscamus. Non est ridiculum à natura quicquam petere, et a brutorum constantia ad discendum aliquid haurire. Et cum multarum virtutum exempla ab illis petimus, cur ridiculum erit quasdam sonorum controversias ex illorum *constantia* potius, quàm ex hominum quorundam intemperantium levitate discere. Sed nequaquam Demostheni turpe videbatur, ne optimis quidem relictis magistris ad canes se conferre, et ab illis, literæ vim et naturam petere, illorumque in sonando, quod satis esset, morum imitari. At nos Demosthene eloquentiores pudet eandem viam discendi persequi, et quod *certum* est ab ovibus haurire, ne videlicet nimis stolidi oves imitando esse ducamur. Quo tandem illa apud Platonem sententia evanuit, quæ præcipit, ut *doceamus citra invidiam, discamus citra pudorem?* Modo enim id, quod discitur, sit honestum, quid refert à quo discas? Non tam enim auctoritas docentis quæritur, quam discendorum veritas; et si hoc, quod discitur, cum auctoritate utilitatem conjunctam habet, non tam laborandum, à quo proficiscatur, quàm in quantam virorum utilitatem desinat.—*Epist. prim. ad Episc. Vinton.* p. 124.

† Lib. i.

‡ "Litera enim longa positione minor est quam ea, quæ longa natura est. Cum etiam ᾱ longa natura major sit quam dipthongus αι.

bious vowels, as they are called, and the five Latin ones each single character doth virtually contain the powers of* two vowels at least, a long and a short one: which two powers under one letter do as distinctly exist, as† ο and ω did in ο, before the addition of the mark ω to the Attic alphabet, and as ε and η did in ε, before the additional character η. And indeed Quinctilian says, that these two powers had been formerly expressed in his own language by two characters; for that, before Accius's time, and even after it, the ancients used to write their long syllables with two vowels: "usque ad Accium, et ultra, porrectas syllabas geminis vocalibus scripserunt."—Lib. I. 7. What we now write *cōgo* was then *cŏăgo, cōgito, cŏăgito, captivī captivei, lībo leibo* from λείβω, *dīco deico* from δείκω, which certainly sounded differently from *dīca* of δίκη: so the preterits with the temporal augment *ēmi ĕĕmi, ēgi ăĕgi, ēdi ĕĕdi.* Instances of this kind may be seen in every line of the Leges Regiæ et Xvirales, collected by Lipsius.‡ The Greeks seem not ever to have used two short vowels in like

* Sextus Empiricus therefore, with good reason, (though Dr. G. thinks otherwise, p. 28.) concludes, that there are ten Greek vowels.—*Adv. Gram.* I. 5. §. 112.

† The reader may see some very sound and ingenious criticism, grounded on the different powers of Homer's ο (which indeed were three, of ο, ω, and ω) in Dr. Taylor's Elements of Civil Law, p. 553. 4. 5. See also p. 561. on the Roman vowels. On the Greek vowels, see likewise his Commentary on Marmor Sandvicense, p. 7, 8, 9.

‡ They are given also by Sylburgius at the end of his first vol. of Dionys. Halic. Scaurus (de Orthograph. p. 2255.) cites some lines of Lucillius on this subject. "*Item quod Lucillius, ubi I exile est, per se jubet scribi, at ubi plenum est, præponendum esse E credit, his versibus:*

MEILLE hominum, duo MEILLIA, item huic utroque opus MEILES,
MEILITIAM, tenues I. PILAM qua ludimus, PILUM
Quo pinso, tenues I. plura hæc feceris, PEILA
Quæ jacimus, addes E, PEILA, ut plenius fiat."

The *ei* instead of the long *i* we find several times in every page of Varro, as published by Jos. Scaliger. The *ei* was likewise used in many plurals of nouns, where we now have the long *e*: our *omnes* was *omneis*: in the Augustan age it was *omnis*. Not that the two vowels in these places were then quite out of use: for inscriptions even of that æra give us CIVIBUS SERVATEIS. The final *us* of the genitive singular, nominative, and accusative plural of the fourth declension, is a contraction from *uis, ues; manuis, manues, manus.*

manner for a long one: but one character served both purposes. Ὀυ γὰρ η ἐχρώμεθα, ἀλλὰ ε τὸ παλαιὸν, says Plato in his Cratylus: and again, τὸ γὰρ ο ἀντὶ τοῦ ω ἐχρώμεθα.* We say now that *i* or *u* is doubtful: and so it is to us, on account of our ignorance of the ancient pronunciation: but in that there was no ambiguity; the two powers long, and short, of *i* or *u*, were then as easily discernible as *a* and *o* are now. In general as the powers of all the letters existed in the human voice before the invention and formation of the letters themselves, so there are many distinct sounds and powers at present, that have no different character yet assigned them.†

And the long *i* of the fourth conjugation is, I believe, a contraction of the like kind. *Audĭ-ĭs* from *Audĭ-o* is like *Legĭs* from *Leg-o*: from *Audĭ-ĭs*, *Audīs*. And so perhaps *docĕ-o*, *docĕ-ĭs*, *docēs*. Scaliger with good reason supposes, that the long *i* in the penultima of *illius*, *unius*, *alius*, "quasi dipthongus Græca remansit, ac longa fuit, *illeius* . . . . . Secundus hic casus *possessivus* dictus est: *possessivorum* autem multa sic invenias, *Petreius*, *Luceius*, *Locutuleius*, a petra, luce, locutione . . . . . Ergo vir doctissimus Terentianus non fuit veritus producere in *alterius*, quum tamen ceteri corriperent." *De Caus. Ling. Lat.* c. 43. The verse of Terentianus, to which Scaliger here refers, is the following Trochaic, tetrameter catalectic;

Secupla vel una vincet alterius singulum. Putsch. p. 2412.

* This double use of the same character is taken notice of by the Scholiast on the Phœnissæ of Euripides. v. 668. In that passage he understands the words σοὶ ἰκγονοι not in the nominative plural, but dative singular, saying "it may be written σῷ νν ἰκγόνῳ κτίσαν, not as it is now σοὶ ἰκγονοι . . . . . The occasion of the mistake was this. Before the addition of long vowels, when Euclides was Archon of Athens, they used short ones instead of long, *i* instead of *ῑ*, and *ŏ* instead of *ō*. Δῆμῳ was then written with the *ĭ* added thus Δἶμοι. Those therefore, who did not think of turning here the *ŏ* into the *ō* have confounded the meaning of the verse." It was in the Archonship of Euclides that these long letters, (after having been invented by Simonides, from him received into common use among the Ionians about 50 years before Christ, and settled afterwards in the alphabet by Callistratus the Samian) were admitted into public writings and inscriptions by the Athenians. See Suidas in Σιμωνίδης: in Ἀττικισμὸς: and in Σαμίων ὁ δῆμος. This magistracy of Euclides is therefore a remarkable era in literature, and gave occasion to that expression, τῆς μετ' Εὐκλείδην Γραμματικῆς. Euripides lived before Euclides: Plato twenty years after him. Callistratus was the person, who settled the Greek alphabet in the form wherein we now have it.—See *Valcken.* ad *Phœniss.* p. 260. 668.

† "Quibusdam literis deficimus, quas tamen sonus enunciationis arcessit."—*Velius Long.* apud *Putschium.* p. 2219. As the ancient alphabets, like

In regard to the Romans, what is said above will be more clearly seen in Latin words, which are either derived from the Greek, or from which Greek ones were afterwards derived: as in *venter* (from ἔντερα with the initial Æolic digamma) the first syllable, though long, was shorter on account of the short *e*, than the first of *Cēnsus*, *Fēstus*, (in Greek κῆνσος, φῆστος) where not only the syllable, but the vowel too was long.

In general, the difference between the *long* and *longer* time is this: in the former case the vowel derives its length from being joined close in articulation with the following consonant, as in *fāl-lit*: in the latter case, the vowel commonly stands alone disjoined from the next consonant, as in *falle-bat*. Thus in English the first syllable of *mē-tre* is longer than the first of *bēt-ter*. The longest time of all is when the long vowel comes before two consonants, as in Φῆστος, *ēssemus*, *fīnder*, *mīnd*. Very often in English the vowel before a consonant seems to derive its length from the vowel following it, as in *bīte*, *wrīte*: which without the final vowel is short, *bĭt*, *wrĭt*. But this is never the case among the Greeks or Latins, who in no single syllable have a consonant between two vowels. But this exactness is of no great significance towards establishing *quantity*. That subsists, whenever in comparing two times there is an * ex-

our own, were defective, so were they redundant likewise in having two characters sometimes for the same sound. "Græcos (says Gellius. xix. 14.) non tantæ inscitiæ arcesso, qui ου ex ο et υ scripserunt, quantæ qui ει ex ε et ι. Illud enim inopia fecerunt, hoc nulla necessitate subacti." And Diomede says in plain terms, the Roman alphabet was redundant: "Ex viginti et tribus [literis] duæ supervacuæ K et Q." *lib.* ii. And after them the best Latin grammarian since Priscian: "Romani partim pronunciabant literas, quas non scribebant, et quarum characteribus deficiebantur; partim eas, quas scribebant, non pronunciabant."—*Gasp. Sciopp. Gram. Philosoph.* p. 216.

* *Musici non omnes inter se longas aut breves pari mensura consistere, siquidem et brevi breviorem, et longa longiorem dicant posse syllabam fieri. . . . . Sed hæc scrupulositas Musicis et Rythmicis relinquatur. . . . . cum metris nihil majus minusve afferat hujusmodi ratio, Musicis potius quam metricis id auscultandum esse dicemus.*—*Mar. Victorini.* Art. Gram. lib. i. p. 2482. *Putsch.* As the nicer subdivision of times into longer and longest, shorter and shortest, does not much concern metre, we may there-

cess on one side, whatever the *cause* or *degree* of that excess may happen to be.

The power of two consonants, among the Greeks and Romans, in retarding the voice during the pronunciation of a vowel preceding them, suspends not only the vowel coming before them in the same word, but acts backwards also on a short vowel at the end of the preceding word; particularly when the former of the consonants is an S; which, according to * Terentianus Maurus,

> —*Quanquam capite alterius verbi teneantur,*
> *Sufficiant retro vires et tempus oportet,*
> *Consona quod debet geminata referre priori.*

This after the time of Lucretius is almost universally observed among the good Latin poets, except in such writings of a looser metre, as are *Sermoni propiora:* and therefore in Horace we have *Sæpĕ stylum vertas.* But in the good Greek poets† it is always observed: instances of which may be seen in almost any page of Homer or Sophocles.

This rule of Terentianus, confirmed by Victorinus (though little attended to at present) is enforced by the ingenious Mr. Dawes, as far as it regards ‡ the Latin metre. I cannot here omit observing, that the same rule is particularly remarked in respect to the Greek by the Scholiast on Callimachus; in one of whose hymns is the following verse:

> Κτήνεά φιν λοιμὸς καταβόσκεται, ἔργα δὲ πάχνη.
> *In Dian.* v. 125.

Some persons have thought that φιν in this line, being an uncommon word, should be altered to σφιν: but that

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fore on the whole admit what Longinus lays down: Ἐν δὲ τοῖς μετρικοῖς εἰδέναι δεῖ ὅτι πᾶσα βραχεῖα ἴση, καὶ πᾶσα μακρὰ ἴση. *In re metrica illud tenendum, omnes breves inter se esse æquales, item omnes longas.*—Fragm. Prolegom. in Hephæst. See also Quinctil. ix. 4. p 485. *Gibs.*

* Pusch. p. 2406.

† The initial ρ among the Attics had the same power with two consonants. Dawes. Misc. Critic. p. 159. 160.

‡ Misc. Crit. sec. 1.

it cannot be σφιν, the scholiast observes, φιν χωρὶς τοῦ σ, διὰ τὸ μέτρον, because if σφιν is placed there, it will lengthen the final vowel of the preceding word κτήνεᾱ σφιν. The reader cannot but take notice that the observation of Terentianus and Victorinus on the power of *s*, *retro vires ac tempus sufficientis*, is very conformable with what Cicero says above on the short syllable *in* being long before *s*, though short before some other consonants. *Jac. Ceporinus allows this in the Greek metre. But he is mistaken in denying that the same takes place in the Latin. He takes notice very properly of one thing on the subject of metre, which is often overlooked, that μν, κτ, πτ, in regard to the preceding vowel, are each of them considered as a mute and liquid in conjunction; † Αἰγῥπτίους *Odys.* δ. 83. Ἠλἔκτρυώνης *Hes.* Scut. Herc. v. 16. 35. Τἔμνει *Iliad.* N. v. 707. Thus verbs beginning with those two consonants repeat the former of them in the reduplication of the preterit tense; which syllable of reduplication with the consonant is in general short, but without the consonant the additional ε is long, as in the first of ἔζηκα.

When we see so very frequently Greek vowels made short before two consonants, (of which a hundred ‡ instances might be given) and on the other hand, made long before other vowels, as in ἄλγῑον, δάκρῡε and numberless other words; why should we be surprised at finding the same in our own language, as in *rēally*, *crūelty*, &c? There is indeed no good reason in the nature of our sound, why the voice should not dwell long on a single vowel, and in a short time hurry over more than one consonant. But arguments of general reason, in a case relating to speech, I do not so much regard, as

* *Si sequens dictio subtruat binas vel duplices consonantes, præcedentis dictionis vocalem finalem brevem Græcis suffulciunt. Cum tamen apud Latinos binæ consonantes dictionis posteræ principales nihil juvent positu vocalem brevem nudæ finalem dictionis prioris.* in Hesiod. declaratiuncula.

† See a remark of Herodian, published from a MS. lately by Mr. Valckenaer on Phœnis. v. 1508.

‡ See Mr. Heath's notes on Æsch. Agam. v. 120. Soph. Electr. 122. 128. Eurip. Hec. 683. and Mr. Dawes, p. 196.

fact. And fact, I am sure, allows of what is said above. The first syllable of the word *strength-en*, where the vowel appears to the sight to be clogged with six consonants and an aspirate, hath as quick and easy a pronunciation, as the first syllable of *oo-zy*, where two vowels stand alone.

This brings me again to the consideration of English quantity: in regard to which, it will be said, that those syllables, which I call long, receive a peculiar stress of voice from their *acute* accent, as in *réally, crúelty*. I allow it; and by that means they are elevated: but they are lengthened too. The case is, we English cannot readily elevate a syllable without lengthening it, by which our acute accent and long quantity generally coincide, and fall together on the * same syllable. If we pronounce the word *mājĕsty*, we utter the first syllable with an acute higher tone and long, the two last with a grave lower sound and short, *mājĕsty*. Here, because the same syllable is pronounced with a higher note, *i. e.* acuted, and with a protracted one, *i. e.* lengthened at the same time; we are apt not to distinguish between these two different modes of the same syllable, between its accent and quantity. But let one brought up in Scotland, pronounce this word, and we may soon mark the difference between them; by his pronouncing the first syllable long with an acute: as, *mājesty'*.

But the coincidence of the acute and long quantity on the same syllable is certainly most † usual with us in the pronunciation of our own language, (which will be admitted by any one, who with this view attends to the sound of an English voice.) And this has probably been the occasion, that accent and quantity have been con-

* This is confirmed by the decisive authority of Mr. Saml. Johnson, whose very great abilities and extensive erudition have done an honour to his age and country. He, in the rules of his prosody prefixed to his dictionary, considers the acute tone and long quantity, in English verse, as equivalent by acting together.

† I say most usual, not universal. The accent is on a short syllable in *privy*, though on a long one in *private*. On the other hand, though the acuted syllable is generally long, yet every long one is not acuted.

founded together by numberless persons, not only in discourse, but in writing on this subject; and quantity been frequently considered, as excluded from our language.

There are several propositions of the following kind in many parts of Dr. G.'s treatise, which, with all my attention, it is not in my power to comprehend. *A man,* (says he) *of a phlegmatic temper will love long syllables, and will be pleased with the majesty of quantity and accent.* If the use of accent and quantity be a sign of phlegm and solemnity, every nation of the earth, from the creation down to the present times, must come within this description; and the Hottentots, Iroquois, and Samœids, are as majestic and solemn in their manner of speech, as the βαρυντικοὶ Æolians. For all these barbarous people have, I make not the least doubt, a voice with at least two tones, and those varied in length; and if they have, they must have accent and quantity the same in quality though not degree with Cicero and Demosthenes. Again, he says, *that the great disproportion between long and short syllables in the northern languages made it impossible to think of establishing quantity,* &c. He here writes as if language and its pronunciation were established, like civil institutions, by public laws and decrees. Pronunciation is originally established in all places accidentally by the ear, to which the organs of speech, without men's thought or attention, modulate and adapt their sounds. We are apt indeed to say, that the authority of such or such an ancient writer establishes the quantity of such a word: and so it does to us, who cannot perhaps go further back for it. But this authority did not really settle it at the time he wrote: the actual pronunciation of his countrymen had before determined it and familiarized it to the writer's ear; from whence he adopted it; and accordingly used the syllable with that measure of sound, which he found assigned to it in common speech. If, when Virgil used the first syllable of *bŏnus* short, his countrymen at the same time had lengthened the sound of it, he would not only have not succeeded in establishing his own quantity,

but by refusing to conform to the public ear in this and the like instances, would have raised a disgust against his writings, which must probably have stifled them in their birth. For, as Scaliger well observes, "Quis nescit à pueris sermonem ortum, sui usum agrestibus præbuisse? quem ad eum modum acceptum, in alias distorquere leges, etiam sapientibus religio fuit. Quare his ita positis ad pedum naturam et genera accedendum est.*" Quantity therefore depends on nothing but the common *actual pronunciation;* not on the authority of a writer, not on rules: for it is antecedent to them. "Ante enim carmen ortum est, quam observatio carminis.†" It may be indeed afterwards, as it has been, reduced to rules; but those rules again relate not to the general pronunciation of all languages. Many of these may have a different manner of their own, on which difference particular rules may be formed for them, as particular ones had been formed for others. This is the state of the case between the quantity of ancient and modern languages, and the rules respecting it; which rules must always be considered as following, not prescribing the pronunciation of any language. For, after all, let the *rule* be ever so rational, the *practice*, which is conformable to it, is not right on account of the rule, but the rule is right on account of its conformity to the preceding practice. But scholars often talk of speech, as if it were formed by scholars; whereas it was formed in every country long before scholars remarked it. And when they do make their remarks on it, they must take it as they find it. The question always in this case is, not what could or should be, but what is. And thus in regard to quantity; when a German can ‡ precipitate his voice over four or

* *Scalig. de pedum gener. in poet.* lib. ii.

† Quinct. lib. ix. c. 4.

‡ This Henninius complains of, not only as perverting quantity, but as destroying the very nature and essence of it. "*Galli* longa subinde corripiunt, brevia producunt, ut *debauché, impie. Germani, Belgæ, Angli* diphthongos et positiones etiam difficiles subinde negligunt: v. gr. *immerdoer, overdracht, Kéttinghen; Hámilton, Cánterbury.*" Ἑλλην. Ὀρθ. p. 87. §. cxi.

five consonants without lengthening the sound of the preceding vowel, where a Greek or Roman voice would be retarded by only two; it is absurd to say, this German has not a natural quantity. It is natural, formed as much by the nature of his organs and senses, as that of the Greeks and Romans by theirs. But many men call that only natural and rational, * which is agreeable to their own nature and partial way of thinking. Thus an African thinks a white complexion *unnatural*, and millions of Europeans think a black one so: whereas both are *natural*, in a limited peculiar sense. A thing may be natural without being universal. A Chinese or Muscovite has the same right to call his particular pronunciation a *natural* one, as Dr. G. has to call the Greek and Roman by that name. When therefore he says that "natural quantity" is excluded from the northern languages, he can mean only a particular kind of quantity reducible to his own Greek and Latin rules of it. But every language doth, beyond all doubt, establish a difference between syllables, making some long and others short, and consequently hath a natural quantity, which is one source of whatever harmony it hath.

I will not deny, that where there is a greater number of vowels in a language, there will be more harmony. Homer's ἠελίοιο, or Herodotus's ἑωϋτέου, where out of seven letters there are five syllables and six vowels, is certainly infinitely superior in sweetness to *Chrultznitz*, where in a greater number of letters there are but two vowels and two syllables. But yet there is quantity in *Chrultznitz*: there may be quantity with little harmony, and indeed with scarcely any at all: for mere quantity, consisting in general of only *two* measures, hath not in itself sufficient variety to be the foundation of much harmony, as will be fully shewn in another place.

* Thus Henninius calls that pronunciation alone *rational*, which is directed by a regard to the penultima. This takes in, according to him, only three languages, the Arabic, Latin, and old Greek upon his plan. The pronunciation of all other languages, particularly the modern, is *irrational*. See p. 87. 88.

CHAP. III.

The metre of the English language. The kinds of it. Why no hexameters. Mere metre not sufficient to constitute good verse. In what the pronunciation of the English, Scotch, Welch, and Irish, differs.

IF then quantity is not excluded from our language, and the English, as well as Greek and Latin, metre is regulated by it; a question may arise, why cannot our language be adapted to the old heroic measure, consisting of *dactyls* and *spondees*, as it is shewn by Dr. Bentley to admit the *iambic*, *trochaic*, and some others. Our common epic verse consisting of five feet, is trimeter *iambic* brachycatalectic:

˘An hōnĕst mān's | thĕ nōblĕst wōrk | ŏf Gōd.
Sŭīs ĕt īp- | să Rōmă vī- | rĭbūs.
Ὡς ὤφελον | πάροιθεν ἐκ- | λιπεῖν.

And so far the common English iambic is in the quality of its feet, though not in number, like that of the Greeks and Romans, admitting likewise, as they do, *dactyls*, *spondees*, *anapæsts*, and *tribrachs*. The *dactyl* is not very common, but may be found in every place of the verse, except the fifth: the rapidity of it on particular occasions in the second place, where it is unusual, has great force, especially when joined with other quick feet, the *trochee* or *Pyrrhic*: as in these,

Shōots ĭn- | vīsĭble | vīrtue | e'ēn tō the deep.
With ĭm | pētŭous | recoil, and jarring sound.

The *anapæst* is common in every place, and it would appear much oftener, with propriety and grace, if abbre-

viations were more avoided. The *tribrach* too is often seen, as in

Yet beauty, tho' injurĭoŭs, hăth strange power.

But there is one particularity in our *iambic*, in which it differs very much from that of the ancients. They, it is well known, never admitted a *trochee* into their *iambics;* according to them ὁ Τροχαῖος ἀντιπαθεῖ τῷ Ἰάμβῳ. But in the English, a *trochee* placed at the beginning of an iambic verse gives it a peculiar beauty and vigour, as in this:

Dīe ŏf | a rose in aromatic pain.

This pleasing effect of the *trochee* Mr. Pope, beyond all other English poets, seems to have felt, and has accordingly used it oftener than any of them. He has likewise introduced it on particular occasions with great success, in the middle, as well as the beginning of his verse, and even at the end of a sentence:

On all sides round the forest hurls her oaks
Hēadlŏng.

In general, that nervous springiness (if I may so express it) so very observable in Mr. Pope's metre, is often owing chiefly to a *trochee* beginning his line. And the weakest lines among his, in point of versification, are those which begin with a pure iambic. The *trochee* is admitted in every place of our verse, except the last. It is sometimes followed by an *iambic*, and so forms the *choriambic*, as in the foregoing, *dīe ŏf ă rōse:* sometimes by a *spondee*, and so forms the *second epitrite*, as

Līves thrŏugh āll līfe, extends through all extent.
It must be so: Cātŏ, thōu rēason'st well.

The *second epitrite*, and *choriambic*, appear, both in this:

Bōw'd thĕir stĭff nĕcks | loādĕn with stōrmy blasts.

The *choriambic* in the first and second places, or third and fourth, is better than in the second and third, or fourth and fifth; as in

Whēre wĕre yĕ, nȳmphs | whēn thĕ rĕmōrseless deep—

it is more harmonious, than in this,

In their trīplĕ dĕgrees, regions to which—
Fierce rain with lightning mixt, wātĕr with fīre.

The *pyrrhic* too is as frequently admitted into our verse, as the *trochee*, and very greatly contributes to the variety of the modulation. It is chiefly excluded from the last place in rhymed verses, by the mere force of the rhime: it is however sometimes admitted there, and in blank verse very often, especially in dramatic poetry, where it gives a more natural air and kind of ease to the dialogue:

In the calm lights of mild Philosŏphy.

It is sometimes followed by a *spondee*, and so forms the *minor ionic*, as here,

Eternĭtȳ, thōu plēasing, dreadful thought.
Each pray'r acceptĕd, ănd eāch wīsh resign'd

Sometimes it is followed by an *iambic*, and so forms the *fourth pæon:*

As full as perfēct ĭn ă hāir, as heart.
Jaël, who with inhospĭtăblĕ gūile.

Though the measure formed by the *pyrrhic* and *spondee*, is very agreeable to an English ear, and probably was so to an Ionian, yet to a Roman it seems to have been not so pleasing, if we may judge in this case from the omission of Horace, who among the Latin writers is distinguished by the name of *numerosus*, and has left but one instance of this* Ionic measure, of which he seems to have been soon tired,

Mĭsĕrārum ĕst | nĕque ămōrī | dărĕ lūdūm.

Though he hardly gave it a fair trial, as he used it unmixed. I wish we had the whole of that ode of Sappho, which began with one of these verses:

Τί με Πανδι· | ονὶς' ὥρα- | να χελιδών.

This Ionic movement we have in some of our songs.

The admission of so many different measures into our common verse, gives it a *variety* (which in all modulation is of the greatest consequence, and in Milton most remarkable) not to be exceeded, if equalled, in any of the ancient kinds of metre, at least not in their epic and dramatic. That, which makes our verse fall short of the excellence of the ancient, is the want of that dignity and solemnity, which distinguishes their heroic measure.

The compass of our long heroic verse is but narrow. A Latin or Greek epic line does, in the language of prosody, consist of twenty four times. A Latin or

* Terentianus Maurus has taken notice of this, in two Ionic lines:

Simili le- | ge sonantes | numeros ad | Neobulen
Dedit uno | modulatus | lepide car- | mine Flaccus.

Hephæstion mentions an ode of Alcman, and one of Sappho in this metre, and gives a verse from each; as likewise from Alcæus, who is said by him to have written several odes in the same measure. He cites also some tretrameter catalectic lines of the *minor Ionic* from the two Phrynichi, the tragic and comic poets. Pag. 39. edit. *Pauw.* Dr. Bentley says *in primis dulce est metrum* (not. ad Hor. carm. lib. iii. 12.) and thinks the difficulty of it alone prevented Horace from making a second attempt.

Greek iambic, if pure, of eighteen times. But the long English heroic, if it consists of pure iambics, has but fifteen times. So that it is, for this reason among others, difficult for an English poet to translate any number of Latin or Greek iambics or hexameters into a like number of English epic lines.

But to resume our question. If the English admits the *iambic*, why not the *dactylic* and *spondeic* metre? The reason seems to be this: there are not many *dactyls* in our language, and hardly any *spondees*, I mean, scarce ever two syllables, next to each other in the same word, both long alike, as they frequently are in Greek and Latin. In general our language is *iambic* and *trochaic*, our dissyllable nouns being for the most part *trochaic*, and our verbs *iambic*, as in the

NOUNS.	VERBS.
frēquĕnt	*frĕquēnt*
converse	*converse*
concert	*concert*
process	*proceed*
premise	*premise*
refuse	*refuse, or refund*
produce	*produce*
present	*present*
object	*object*
project	*project*
absent	*absent*
contest	*contest*
conduct	*conduct*
descant	*descant.*

Some polysyllables are indeed *dactylic:* but in most words of more than two syllables, the long syllable is so placed, as to make the word, when divided, resolve itself into an *iambic* or *trochaic* foot, as *rĕfī- | ner*, or *rĕ- | fīnĕr*. Thus for the most part the long and short syllables of our language are alternate. And accord-

ingly in many words derived from Latin, those letters which form *two* short syllables together in their original tongue, in English form but *one*, by which the long and short times succeed each other alternately. This is seen particularly in substantives ending in *ion*, as *nation*, *mention*, which sound and are scanned in metre thus, *mēnshŏn*, *nāshŏn*, where our last short syllable makes two in Latin, *mentĭŏ*, *natĭŏ*. This tendency of our language to *iambic* and *trochaic* measure hath insensibly made it run so much into verses of that kind, and rendered it incapable of bending to the ancient heroic metre; which was the reason of Sir Philip Sydney's miscarriage in attempting to introduce English hexameters on the Greek and Latin plan,

And Sydney's verse halts ill on Roman feet.

This is confirmed by Dr. Bentley, who speaks of the *metra dactylica* in relation to our own language, as a kind, *quod patria lingua non recipit*. By this means our language is deprived of that kind of metre, which is of all others the most noble and solemn, according to what Longinus truly says of the dactylic measures, *εὐγενέστατοι οὗτοι καὶ μεγεθοποιοί: and Aristotle likewise, † ὁ μὲν ἡρῷος σεμνὸς, καὶ οὐ λεκτικός: whereas the *iambic* more nearly approaches to common discourse, ὁ δὲ ἴαμβος αὐτή ἐστιν ἡ λέξις τῶν πολλῶν· δίο μάλιστα πάντων τῶν μέτρων ἰαμβεῖα φθέγγονται λέγοντες‡. But in whatever metre the long and short syllables are alternate, to that our language is easily adapted: as to this, where the *amphibrachys* is used,

Wĭth hōnoŭr | ănd glōrў | thrŏugh trōublĕ | ănd dāngĕr

* *Nobilissimi hi sunt, et ad sublimitatem facientes.* Sect. 39. Aristides Quintilianus accounts for this, *de Music.* lib. i. p. 51.

† *Pes Herous solennis, nec sermoni aptus.*

‡ *Iambus est ipsa dictio vulgi. quare maxime omnium metrorum Iambica efferunt vulgo loquentes.* Rhet. iii. 8. See also Poet. c. 4.

or where the *cretic*,

O thĕ sweēt | coūntrȳ līfe | blēst wĭth hēalth | pēace ănd (ēase.

(As this foot is called the *fescennine*, it probably was chiefly used in the old poetic ribaldry, that has the same name.) But to none more happily than the *trochaic*, to express alacrity, and exultation:

Vītăl | spārk ŏf | hēav'nlȳ | flame:
Quīt, ŏh quīt thĭs mōrtăl frame:
Hark! they whisper; Angels say,
Sister spirit, come away.

So Milton in describing his rustic jollity,

Whēn thĕ | mĕrrȳ | bēlls rĭng | round,
And thĕ jōcŭnd rēbĕcks sound,
To many a youth and many a maid
Dāncĭng īn thĕ chēquĕr'd shade.

There is indeed no kind or degree of harmony, of which our language is capable, which may not be found in numberless instances through Milton's writings: the excellency of whose ear seems to have been equal to that of his imagination and learning.

Notwithstanding the confidence, with which it is often affirmed, that English metre depends on accent and not on quantity, which I have endeavoured to refute; and though I have allowed that accent jointly with quantity doth direct it; yet I cannot help thinking, that the essence of it is founded in *quantity alone*. And to this I am induced by the following fact: let a Scotchman take some verses of any of our poets, as these,

All hūman things are sūbject to decay,
And when fate sūmmons, mōnarchs must obey.

He will pronounce them with the accent transposed thus,

All hūmán things are sūbjéct to decay,
And when Fate sūmmóns, mōnárchs must obey.

Now, though he alters the tones, and transfers the acute from the beginning to the end of words, yet in this pronunciation the metre still essentially subsists, because founded in quantity, which is not violated by him. Did the metre depend on accent, it would be necessarily disturbed and destroyed by his transposition of that accent.

Metre depends on quantity alone. Rhythm is in its nature more complex, and seems to comprehend accent with quantity. The difference between mere metre, and rhythm, considered in this light, will be readily seen by any one upon reading the two following lines:

Táli | cóncidit | ímpiger | íctus | vúlnere | Câesar
Hôc íc- | tus céci- | dit vio- | lénto | vúlnere | Câesar.

The metre here in both is the same, accurate and good: but the rhythm, by which I mean the result of the whole, is different, being in the former verse very bad: because, though the times in each foot of it are right, the tones in regard to the modulation of the whole are wrong and placed improperly. "Neque vero tam sunt intuendi pedes, quam universa comprehensio."* Scaliger†, I know, accounts for the bad rhythm of such verses as the preceding (where single words complete single feet, and both are closed together) by saying, that the words in scanning should run into each other, as stones and pieces of timber do in buildings, where the joints are carefully diversified. But this is only a rhetorical illustration of the fact (*i. e.* the *cæsura*) in Greek and Roman verse, not an explanation of the cause in general. If this principle of his operated universally, it would in our language, and the following verse would accordingly be faulty in rhythm,

* Quinct. ix. 4. † Poetic. II. 2. et iv. 49.

Heroes, repel attacks, command success.

Here the single feet are each separately complete in single words, as in the Latin line above: and yet in this English verse there is no want of poetical rhythm and harmony. The case seems to be this: since with us the long times and acute tones coincide, if these times are right, the tones cannot be wrong; and therefore whatever makes true metre, will always make tolerable rhythm. But in another language, where the long quantity and accent are frequently separate, the times and metre may be perfectly right, and yet by a particular position of the tones, the rhythm may be very defective. This thing however is of a subtile nature, and admits perhaps of a different and better explanatian. I can at present see no other reason, except that assigned above, why the Latin and Greek verse should require the* *cæsura* any more than the English. We may be assured, that the harmony of ancient verse was *somehow* affected by accent, even if the *cæsura* was not at all connected with it, because Quinctilian says (lib. xii. c. 10.) that the difference between the Greek and Latin accent occasioned the difference in point of sweetness between the

* On the application of the *cæsura* in antient metre, see Beda de metr. ration. p. 2368. Dr. Bentley, de metr. Terent. p. 2. et seq. and more fully Mr. D'orville, Crit. Van. p. 323, et seq. The only kind of verse, wherein it was not required, was the *anapestic*. Because, as that consisted of no particular number of feet, but was capable of being either extended to a great length, or cut short after any foot; it had not any one foot written with a regard to another (except in the quantity of its final syllable) but each was independent of the other, being *detached* and complete in itself: and thus there was no rhythm of a *whole set* of feet, as in other measures required or observed, and therefore perhaps no Cæsura. Athenæus mentions a poem of Castorion Solensis, as a very particular one, wherein the single feet were completed in single words. Τὸ δὲ Καστορίωνος τοῦ Σολέως, ὃς ὁ Κλέαρχός φησιν, εἰς τὸν Πᾶνα ποίημα τοιοῦτόν ἐστι. Τῶν ποδῶν ἕκαστος ὅλοις ὀνόμασι περιειλημμένος πάντας ὁμοίους ἐγκωμιακοὺς καὶ ἀκολουθητικοὺς ἔχει τοὺς πόδας . . . . . τούτων δὲ ἕκαστος τῶν ποδῶν, ὃς ἂν τῇ τάξει θῇς, τὸ αὐτὸ μέτρον ἀποδίδωσι. *Castorion Solensis, ut Clearchus dicit, in Pana hujusmodi poema condidit. Singuli pedes integris vocabulis comprehensi, et antecedentes et sequentes omnes pedes similes habent. . . . . Horum podum quisque, quocunque modo disponatur, idem metrum reddat.* lib. x. p. 455.

Greek and Roman verse, and gave so great a superiority to the former.

There are many accounts of the poetical Ῥυθμὸς or *numerus* to be met with among the grammarians, both ancient and modern; some of which I do not clearly understand. Of those which are intelligible to me, I know not any one more full and satisfactory, than this which Scaliger gives. "Oritur [Ῥυθμὸς vel *numerus*] ex partium quantitate, qualitate, dispositione. Quantitas duplex, in corpore et in *tempore:* corpus appello dictionis extensionem, *tempus* tractum pronunciationis. Qualitas in *tenore* et in sono: *tenorem* intelligo elationem vocis aut depressionem, sonum aeris verberationem qualemcunque. Dispositio comprehendit locum, situm, ordinem. Quod ambigua voce dixerunt *numerum* veteres (nobis liceat) *canorem* appellemus. Est quippe numerus in oratione concentus quidam*." The reader may see this further explained by Scaliger, with great discernment and subtlety, in another passge, wherein he shews, how *rhythm* comprehends *metre*, and ought to direct it.† Aristotle, with his usual brevity, says the same in his poetics, where having mentioned the difference of letters in δασύτητι καὶ ψιλότητι, καὶ μήκει καὶ βραχύτητι, ἔτι δὲ καὶ ὀξύτητι καὶ βαρύτητι καὶ τῷ μέσῳ, he observes, that each of these particulars is to be regarded, where metre is concerned, περὶ ὧν καθ' ἕκαστον ἐν τοῖς μετρικοῖς προσήκει θεωρεῖν.

In regard to the difference of manner in the pronunciation of our own language among those different nations which use it, it may be stated thus:

The English join the acute and long time together, as in *lī'bĕrtȳ*.

The Scotch observe our quantity, and alter our accent: *lībĕrtȳ*. When I say they observe our quantity, I mean they pronounce the same syllable long which we do, but they make it longer. In respect to the circumflex with which their pronunciation abounds, it may

* *Poetic.* iv. 44. † *Id.* ii. 2.

be remarked that it is not formed, as the Greek, Latin, and English, of an acute and grave, but of a grave and acute. *νάὺς. rôs. ròùnd*, Engl. *ròùnd*, Scot.

The Irish observe our quantity and accent too, but with a greater degree of spirit or emphasis, which Scaliger calls *afflatio in latitudine*, giving to most syllables an aspiration: *lĭ'bĕ'rtŭ*.

The Welch keep our quantity, and alter the accent, with a manner of voice, which Cicero calls *aspera, fracta, scissa, flexo sono: lĭbĕ'rty'*.

Nor need we wonder, that in the different provinces and kingdoms where our language is used, there should be a variation in the tones, though there be none in the syllables themselves, or their quantity. The same exactly was the case of the Greek tongue in different countries. The Asiatic Greeks in using the very same word and quantity with the Attics, pronounced it with a different spirit* and accent: What an Attic called ἱερεὺς, an Æolian did ἱέρευς, what the former did ἐγὼ, the latter ἔγω. The same general adherence to words and quantity, and particular variation of tone and spirit are certainly observable in the use of our own language now; the manner of pronunciation among the Scotch, and Welch, being oxytone, that of the English and Irish barytone; the former carrying the accent forward to the end of

* The particular accent of the Attics, distinguished from that of the other Greeks, is shewn at large, from the best grammarians of antiquity, by H. Steph. App. de Dial. Attic. p. 192. 193. 194. Eustat. 341. 12. 21. Their particular aspiration is remarked by Tzetzes on Hesiod. Τὸ ἵλιξ Ἀττικοὶ δασύνουσι· οἱ δὲ λοιποὶ πάντες ψιλοῦσι· Οἱ γὰρ Ἀττικοὶ δασυνταί εἰσι, λίγοντες λίσφοι, ὡς καὶ τὸ ἅμαξα· ἡ δὲ κοινὴ διάλεκτος καὶ τὸ ἅμαξα ψιλοῖ, καθὼς Δωρὶς καὶ Αἰολὶς, καὶ Ἰωνίς. p. 108. See also Pierson ad Mœrid. p. 179. In the speech of Xerxes, in the Polyhymnia of Herodotus, which Dionysius Hal. (tom. II. p. 189) has turned from Ionic into Attic Greek, the difference between the two, which is first observable, is the frequent aspiration in the latter, not seen in the former. The Attics aspirated the middle or final, as well as initial syllables, as τἀῶς mentioned by Athenæus (p. 397. Casaub.) out of Trypho. A final aspiration is observed by Priscian, in the Roman, Syrian, and Ægyptian languages. *Putsch.* p. 548. 9. Caninius from Athenæus and Eustathius takes notice of several middle syllables being aspirated, that have no mark of it at present.

words, and the latter drawing it backwards towards the beginning. In this method of considering pronunciation I have followed Sir John Cheke's direction: whose words on this head are remarkable, declaring, "that the nature of ancient pronunciation is not so abstruse, as not to be capable of being explained, and even illustrated in writing: nor by any means so difficult and intricate, as not to lie open and obvious, if a scholar would apply it to his own language; nor yet at the same time so unserviceable and fruitless, as not to afford him the means of easily discovering and marking out the traces of ancient eloquence."*

The learned and judicious J. Pierson makes the same application of the Greek language to his own. "The Attics" says he † "uttered several words with a particular accent and spirit, as we are taught by all the grammarians. And I would not have such observations as these rejected as the imaginary and trifling conceits of teachers. For is not the same variation observable in the use of our own language, in different provinces?" Aldus ‡ has made a like remark on the Italian.

The consequences drawn from the peculiarity of joining the acute with a long time, in pronouncing our own language, shall be considered by me afterwards, as they affect our pronunciation of Latin and Greek, and have not, as far as I know, been hitherto observed.

* "Pronunciationis ratio non tam abdita et recondita est, quin oratione non modo doceri, sed illustrari possit: neque tam difficilis aut aspera, quin facilem ingressum et facilem viam habeat, si quis eruditus eam primo ad Latinam, deinde ad vernaculam linguam transferat: neque tam inutilis aut infructuosa, quin magnum antiquæ eloquentiæ in ea et gravitatis vestigium facile cernat." *Epist.* ad *Steph. Episc. Vinton.* p. 158.

† "Attici multa vocabula accentu mutato proferebant, et multa a vocali incipientia aspirabant. Nollem hæc tanquam magistrorum nugas et mera deliramenta a quibusdam explodi. In lingua vernacula quis ignorat Zelandos multa cum spiritu aspero proferre, quæ cæteri Belgæ leniter pronunciant?" *Præf.* ad *Mærid. Atticist.* p. 34.

‡ "Imitamur tamen hanc linguarum varietatem et copiam lingua vulgari. Non enim eadem est Romanis lingua, quæ Parthenopæis, quæ Calabris, quæ Siculis. Aliter Florentini loquuntur, aliter Genuenses. Veneti a Mediolanensibus lingua et pronunciatione multum differunt." *Præf.* ad *Hort. Adon.*

CHAP. IV.

On the accent of the Romans. The agreement of the Latin accent and dialect with the Æolic. Some account of the Æolism of the Roman language. Hermes's Æolism. An argument drawn from thence in favour of our present Greek accentuation. The difference between the Roman apex, and accentual mark.

THAT the Romans had a regular accent, that is, used a particular elevation and depression of voice on certain syllables, distinct from the prolongation of it, is evident, not only from the nature of things and necessity of the human voice, but likewise as a fact, is clear from what will have greater weight with many persons; I mean, from the fullest and most undoubted authority. Not to trouble the reader with numberless and needless testimonies, I shall insist chiefly on Cicero and Quinctilian, who will doubtless be allowed to have been accurately acquainted with the niceties of their own language, which in their writings they had frequently occasion to discuss. Cicero in several passages, some of which are cited above, expressly speaks of this thing, as well known and observed by his countrymen. The word *accentus* was not perhaps known in his time: but I am here speaking of the * thing; and that certainly

* "Quæcunque syllaba, simpliciter in pronunciando paulum *intendebatur*, illa dicebatur *acui*, et *acutum* habere accentum, cujus nota fuit lineola ab sinistra parte, unde scribimus, sese erigens. Reliquæ syllabæ, quæ *remissius* pronunciabantur, credebantur habere *gravem* accentum, quasi in guttur subsidentem, et proinde ejus nota fuit lineola ab sinistra parte sese demittens. *Notis* quidem istis veteres non reperiuntur usi, sed tamen *sonos* ipsos, prout vel intendebantur vel remittebantur, istis appellationibus distinxerunt."—*Perisonius ad Sanctii Minerv.* lib. i. cap. 3.

The reader will, I doubt not, be pleased with what Scaliger says on this head. "*Gravem* appellarunt, ab instrumentis scilicet vocis; propterea quod in guttur aut pectus eam demittereamus. Alteram autem priorem illam ab effectu potius nominarunt *acutam*: feriebamus aures, quarum viribus objecta est. . . . . Evenit autem ut duæ syllabæ inter se concurrerent, quarum prior haberet acutum, altera gravem: quare ea cum

was; as the word was afterwards used in the time of Quinctilian.

This author not only mentions the Roman accents occasionally, but treats particularly of them, and lays down those rules, to which they might be reduced in the pronunciation of his countrymen. As I shall hereafter refer to these rules, when I come to consider our modern pronunciation of the Latin language, I will extract the principal ones from his book of institutions, and set them before the reader. That author having said that the accent was never carried back beyond the third syllable, then shews in what manner it was placed on those three, to which it was confined.

In POLYSYLLABLES, the penultimate, if it be long, will have either an acute or circumflex: as *contémnit, orâtor*. If the penultimate be short, the antepenultimate will have an acute: as *máximus, ánimus, légeres, perlégeres*. "Trium porro [syllabarum] de quibus loquor, media longa, aut acuta aut flexa erit: eodem loco brevis utique gravem habebit sonum, ideoque positam ante se, id est ab ultima tertiam, acuet.".

In DISSYLLABLES, the penultimate will be always accuted:* as *mágnus, bónis, légas, ámas*. (This does not

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coalescerent, concreverunt in unum etiam ipsi apices sic, ^ : quem Græci cum περισπώμενον dixerunt, abusi sunt licentia inventionis: neque enim circumtractus fuit, sed συσπώμενον rectius nominassent. Nostri qeoque *circumflexum* eum appellarunt, ad celeritatem potius pingentis manus respexere, quæ unico motu virgulam arcuatam fecit, angulo dempto, sic. ^."—*De causis ling. Lat.* lib. ii. cap. 53. There is much to this purpose, and of the same nature, in Just. Lipsius de pronunt. rect. Lat. ling. c. 18.

* Quinctilian says *always*. The other old grammarians after him say the same: but mention a few exceptions. As Ælius Donatus in his *editio prima*, after having said "Acutus, cum in Græcis dictionibus tria loca teneat, ultimum, penultimum et antepenultimum; teneat apud Latinos penultimum et antepenultimum, ultimum *nunquam*:" Yet presently after subjoins; "In Latinis nunquam accentus in ultima syllaba poni potest, nisi discretionis causa, ut in adverbio *pons*, ideo, ne verbum putetur imperativi modi: neque circumflexus, nisi in ea particula quæ est, *ergo*." These two exceptions are mentioned in like manner by Max. Victorinus. *Putsch.* p. 1943.

exclude the circumflex, which always contains an acute, and seems to have fallen on penultimates long by nature, with the last short: as *pôma, pûrà)* "Est in omni voce acuta, sed nunquam plus una: nec ultima unquam: ideoque in dissyllabis prior. Præterea nunquam in eadem flexa et acuta, quoniam eadem flexa ex acuta; itaque neutra claudet vocem Latinam."

In MONOSYLLABLES, the single syllable will be acuted or circumflexed: as *quód, quís,* (probably acuted, if short, or long only by position; and circumflexed, if long by nature, as *déns, môs*) "Ea vero quæ sunt syllabæ unius, erunt acuta aut flexa, ne sit aliqua vox sine acuta."* These rules of Quinctilian are comprised in a clear and concise manner within four hexameters by Franciscus Sanctius:

Accentum in se ipsa monosyllaba dictio ponit.
Exacuit sedem dissyllabon omne priorem.
Ex tribus, extollit primam penultima curta:
Extollit seipsam quando est penultima longa.

My exposition of Quinctilian is confirmed by Diomedes in his second book, and by Priscian in his treatise on the Latin accent: both of whom comment very fully and distinctly on these rules of Quinctilian, making but very few exceptions. There are indeed a few deviations (much fewer than might naturally be expected in the compass of so extensive and copious a language) to be met with in the Latin grammarians: as in Festus on the word *adeo,* and in † Gellius from Annianus; where some Latin critics refine so much, that Scioppius confesses he *can* not, and Scaliger declares he *will* not follow them.

* Quinct. lib, i. c. 5.

† Lib. vii. c. 7. But what Gellius says on the whole in that chapter, is reducible to Quinctilian's doctrine.—There are other exceptions collected by Carolus from Priscian, &c. in his *Animadv.* lib. vii. c. 7. And by Lipsus, as cited above: c. 21, 22. But more largely by Despauterius in his chapter de *Accentibus* et *punctis:* where the reader may see what has been said on the Latin accent by grammarians since Priscian's time. See also Scaliger de Caus. c. 62, 63.

I cannot here omit taking notice of a great impropriety in the use of circumflex and acute marks in modern editions of Latin authors, in which we continually meet with these marks on the last syllables of words, as in adverbs *doctè, ferè,* (this final grave mark being understood, according to grammarians, to have the power of an acute) and oblique cases of substantives, as *musâ, gradûs,* in direct opposition to Quinctilian's declaration here, that neither the acute nor circumflex ever fall on the last syllable. There were some persons in his time who affected to depart from his rule, and would place the accent on the last syllable of some words, such as the preposition *circùm,* to distinguish the sense of them from that of homonymous words. But this practice he seems to think unnecessary,* and contrary to the genius of the Roman language, derived from the Æolian.† The Æolians drew the accent back in many cases, where the other Greeks did not. Thus they altered the common futures of the fifth conjugation, as ὁρῶ, τελῶ, which they made ὄρσω, τέλσω; the circumflexed terminations of the genitive cases in ῶν of the first and second de-

* If to modern readers some mark of distinction should appear necessary (as perhaps it may) on such occasions, to prevent ambiguity, I can see no reason why the mark of time (the old Roman *apex*, of which more will be said in another place) mentioned and authorized by Quinctilian, should not be adopted by us. The *apex* was like our mark of a long quantity, and its use thus shewn by Quinct. "necessarium, quum eadem litera alium atque alium intellectum, prout correpta vel producta est, facit; ut *malus* utrum arborem significet, an hominem non bonum, apice distinguitur. *Palus* aliud priore syllaba longa, aliud sequenti significat: et cum eadem litera nominativo casu brevis, ablativo longa est, utrum sequamur, plerumque hac notâ monendi sumus." Lib. i. c. 7. Why then should not we print and write *famā, manūs, planē,* instead of *famâ, manûs, planè?* Lipsius was sensible of this common misapplication of circumflex and acute marks, and apologizes for using the former, by saying "do me et permitto sive typographis sive vulgo" (*de pronunt. Lat. ling.* c. 20.) "Ego ejus [Apicis] loco accentu flexo utor, vel abster in meis libellis: quia typographis ita visum. At priscum illud reduci velim." c. 5.

† Continet autem (Etymologia) in se multam eruditionem, sive illa ex Græcis orta tractemus, quæ sunt plurima, præcipueque *Æolica* ratione, *cui est sermo noster simillimus,* declinata: sive, &c. *Quinct.* lib. i. c. 6.

clension they turned into ἀων: the circumflexed εῖν in the infinitive of futures or second aorists, into έειν.

This difference of the Æolic pronunciation from that of the rest of Greece is remarked not only by late grammarians, but by those of a higher date and character. Joannes Grammaticus* in his treatise περὶ διαλέκτων gives instances of it in almost every page of his book. According to him, to avoid a final circumflex or acute, the Æolians would divide a monosyllable in two, to gain a penultima for the acute, making πάϊς and δάϊς from παῖς and δαῖς. Corinthus also in his book on the same subject observes the same; and then mentions particularly their not having a dual number, which peculiarity, he says, passed from them to the Romans: † τοῖς δυϊκοῖς ἀριθμοῖς οὗτοι κέχρηνται οὐδαμῶς, καθὰ δὴ καὶ οἱ Ῥωμαῖοι, τούτων ὄντες ἄποικοι. But that which is the clearest testimony of this Æolic peculiarity, and which even Vos-

* Joannes Grammaticus, called likewise Philoponus, and Corinthus περὶ διαλέκτων published at the end of Lascaris' grammar. ἴδιον δὲ αὐτῆς ἐστι τὰς ὀξυτόνους λέξεις ἀντιστρέφειν· μονοσύλλαβα ὀνόματα διαιρεῖ, πάϊς, δάϊς, ἀπὸ τοῦ παῖς, δαῖς· ἰδίως δὲ οὗτοι, ὅσα παρ' ἡμῖν δασύνεται ἢ ὀξυτονεῖται, ψιλῶς λέγουσι καὶ βαρυτόνως· βαρυτονοῦσι δὲ οὐ μόνον τὰ ὀνόματα, ἀλλὰ καὶ τὰ ἄρθρα. τὰ δὲ δισύλλαθα, ὀξυτόνως παρ' ἡμῖν λεγόμενα, αὐτοὶ βαρυτονοῦσι· ἔθος δὲ ἔχουσι καὶ τὰ προσηγορικὰ βαρύνειν. Τὰ δὲ ἀπαρέμφατα καταλήγοντα εἰς εῖν, αὐτοὶ εἰς εις μεταβάλλουσι. νοεῖν νόεις, φρονεῖν φρόνεις, καλεῖν κάλεις· so likewise γελᾷν γέλαις, πεινᾷν πείναις, ὀρθοῦν ὄρθοις, χρυσοῦν χρύσοις. *Proprium hujus dialecti est oxytonas dictiones invertere. Monosyllaba nomina dividit, πάϊς, δάϊς, ab παῖς, δαῖς. Peculiariter hi, quæcunque apud nos aspirantur vel acutum in ultima syllaba habent, cum spiritu leni et accentu in penultima dicunt. Barytona faciunt non solum nomina, sed et articulos. Dissyllaba, apud nos oxytona, ipsi barytona efferunt. Solent etiam et appellativa gravare. Infinitiva verba in εῖν desinentia illi in εις mutant,* νοεῖν νόεις, φρονεῖν φρόνεις, γελᾷν γέλαις, ὀρθοῦν ὄρθοις. So oxytone participles become barytones εἰρηκὼς εἰρήκεω, νενοηκὼς νενοήκεω. These instances of the transposition of the Æolic tones are collected from different parts of Joannes Grammaticus.

† *Dualibus numeris hi nequaquam utebantur, sicut etiam et Romani, coloni ab his deducti.* Quinctilian speaks of some persons, who were of opinion that the Roman language had a dual in the third person of verbs ending in *re*, as *scripsére, legére*. But this usage of the final *re* he will not by any means allow to be a dual, but only applied to soften the pronunciation, *evitandæ asperitatis causa. ideoque quod vocant duale, in illo solo genere consistit.* Whereas, had there been a dual here in the verbs, there would probably have been one in nouns: as the Greeks had in both. He therefore concludes, there certainly is no dual in his language. Lib. i. c. 5.

sius himself would admit, is, what Apollonius Dyscolus hath observed in regard to that dialect, as it appears in some fragments of his published by Reitzius. ἐν τῷ περὶ τῆς ἐγὼ καὶ ἔγωγε, says he, Αἰολεῖς βαρέως. So again Αἰολεῖς ἔμοι βαρέως. In another place for ὑμεῖς ὑμέες or ὔμμες Αἰόλιον; and for ἡμεῖς, Αἰολεῖς ἄμμες. so ὑμέων for ὑμῶν. for * σφῶν τῇ σφείων καὶ Αἰολεῖς χρῶνται καὶ Δωριεῖς. There are, I believe, fifty other instances of the like kind in about sixteen pages of this Apollonius; who is mentioned by Suidas, as having written on the dialects and accents. This eminent grammarian, whose authority is very great with Vossius (who did indeed himself transcribe those fragments cited above, which Reitzius afterwards published from his manuscripts) speaks expressly in another place of this very thing: (Synt. p. 304.) ἡ Αἰολὶς, μετατιθεῖσα τοὺς τόνους τοὺς κατὰ τὸ τέλος. "The Æolic, † which transposes the final tones." Vossius allows that from the time of Aristophanes of Byzantium down to the age of Antoninus and Commodus, the accentuation used by the Greek grammarians was right as applied by Dionysius Thrax, Apollonius Alexandrinus, and others: "usque ad tempora Antonini et Commodi perstitit antiqua et fere integra loquendi ra-

* If such a man as Apollonius thought not these minute parts of language unworthy his observation, a modern grammarian need not, I think, regard or fear the application of the old lines of Herodius, on the Γραμματισταί.

Γωνιοβόμβυκες, μονοσύλλαβοι, οἷσι μέμηλε
Τὸ Σφὶν καὶ Σφῶϊν, καὶ τὸ Μὶν, ἠδὲ τὸ Νὶν.

Athenæ. lib. v. p. 222.

† It is almost needless after this to mention other writers; as Stephanus de Urb. in Δαυλὶς. ὀξύνεται τὸ Δαυλὶς, τὸ δὲ Αὖλις Αἰολικῶς βαρύνεται, And Eustathius, p. 518. Ἄτρευς εὐθεῖα παρὰ Ἀλκαίῳ εὑρέθη, καὶ βεβαρυτόνηται, ὡς Αἰολικόν· Αἰολέων γὰρ ἴδιον τὸ βαρυτονεῖν. So the Scholiast on Theocritus Idyll. vii. v. 4. on the word Λυκωπέος: Γράφεται καὶ Λυκώπεως διὰ τοῦ ω μεγάλου, ὅπερ Αἰολικῶς προπαροξύνεται· ἐπειδὴ οἱ Αἰολεῖς Ἀχίλλευς, καὶ Πήλευς, καὶ βασίλευς βαρυτόνως λέγουσι. ὁμοίως καὶ τὸ Λυκώπευς· διὰ τοῦτο ἡ τῶν εἰς ως γενικὴ παρ' αὐτοῖς προπαροξύνεται. *Scribitur etiam* Λυκώπεως *per* ω, *quod Æolice in antepenultima acuitur. Quoniam Æoles* Ἀχίλλευς, Πήλευς *et* βασίλευς *barytona efferunt: similiter etiam* Λυκώπευς. *Idcirco genitivus in* ως *apud illos in antepenultima acuitur.* See also what Sylburgius has observed in his *Anomaliæ Grammat.* at the end of his *Apollonius*, p. 446. and H. Steph. de Dial. Attic. p. 193. Eustath. 265. l. 16.

tio."* Now we see this very Apollonius tells us that the Æolic pronunciation was barytone. When therefore I find Caninius, and all the other modern teachers of Greek, making the same remark, I am not only certain that their doctrine, as far as it respects the Æolic dialect, is right, but am by presumption strongly induced to think that their other observations on accents are true likewise.

Dr. G. seems to be aware of the tendency of this argument, drawn from the conformity of the Roman with the Æolic dialect, and the agreement of both with the present system of accents; and endeavours strangely to evade it by supposing this method among the Æolians of drawing back the accent was confined to the vulgar only among them. But what private reason he has for this singular supposition, lies not within the compass of my knowledge or conjecture.

I have consulted many good authors who treat of the Æolic dialect, and not a single one takes the least notice of this barytone pronunciation being restrained to the meaner sort. And indeed it can hardly be supposed, there should be this difference in placing the acute tone among natives of the same country, whatever distinction there may be in their rank and situation in life. The lower people do certainly in all places corrupt the true pronunciation of their language, but very seldom in the tones or times; the mistake most commonly lying in the formation and articulation of their syllables; which is a very different thing from their modulation. When an illiterate servant says *twilight* for *toilette*, she hath caught and pronounces the tone and time right, but mistakes in the letters and composition of the syllables. There is therefore no reason from Dr. G.'s supposition to imagine that the old Latins did not derive the Æolic in all its purity from Greece.

The conformity of the Æolic (which was undoubtedly different from the Attic) with the Roman, will furnish us

* P. 141.

with another strong argument, besides that mentioned above, in favour of our present system, which will be explained and enforced in another place.

The history of the first introduction of the Greek tongue into Italy, may be collected from the following lines of Dionysius Periegetes:

* Τυῤῥηνοὶ μὲν πρῶτ', ἐπὶ δέ σφισι φῦλα Πελασγῶν,
Οἵ ποτε Κυλλήνηθεν ἐφ' Ἑσπερίην ἅλα βάντες,
Αὐτόθι νῆσαντο σὺν ἀνδράσι Τυῤῥηνοῖσι.

Eustathius in his commentary on this passage of Dionysius v. 347. gives a short history of these old Greek settlements in Italy. "These people are called Tyrrheni, from Tyrrhenus a Lydian, the son of Atys, whom his father sent out with a great number of followers in a time of extreme scarcity. From him the country was called Τυῤῥηνία. Afterwards the Pelasgi, removing from their own country for the same reason, came into Italy from Cyllene in Arcadia, under the conduct of one Evander, who, when Agamedes was ruler of Arcadia, complying with the suggestions of his prophetic mother, and collecting a large number of attendants set sail and arrived on the coast of Italy: where he built a fortress which he called Παλλάντιον from his own son Pallas; from whence to this day the Romans call all places that are the seats of princes, Παλάτια, suppressing the two liquids λ and ν†." Herodotus says that, "before these Lydians reached Etruria, the inhabitants of that country were called Ὀμβρικοί;" which name was afterwards confined to a neighbouring tract, called Umbria. There

* *Tyrrheni quidem primum, post vero illos gentes Pelasgorum,*
Qui quondam a Cyllene per Hesperium mare vecti
Ibi habitarunt cum viris Tyrrhenis.

† The same is related of Tyrrhenus by Vell. Patere. lib. i. c. 1. Peter Victorinus thought that in the modern Tuscan language many traces of the old Greek might be found, and that not intermediately from the Romans. See his *Var. Lect.* xiv. 22. Caninius has many observations of the like kind. Concerning this settlement see also Vet. Schol. ad Horat. Serm. I. 6. v. 1. and Servius ad Virg. Æn. II. 781.

were besides other colonies of Pelasgi settled in Italy. Pliny says "* *in Latium eas* [*literas*] *Pelasgi attulerunt,*" which is very consistent with what is said of the Lydians first introducing them into Etruria. The Lydians and Æolians† seem to have carried their language into the country to the west of the Tiber, and the Pelasgians into Latium to the east of it. A further mixture of Greek was infused into the Roman tongue from those Dorians, who settled in the south-east part of Italy, and differed not much in dialect from the ‡Æolians. "Italy was called μεγάλη ἑλλὰς (says Servius§) because from Tarentum to Cumæ all the cities were built by Greeks."

Dionysius has pursued this subject to a great length through the whole first book of his Roman antiquities. He begins his work with declaring, that he means to prove the Grecian origin of the Romans. δι' ἧς γραφῆς Ἑλληνάς τε αὐτοὺς ἐπιδείξειν ὑπισχνοῦμαι. He then enumerates the several migrations of Greeks in the early ages; and among them mentions that of the Lydians under Tyrrhenus; part of which story however he supposes to be mixed with fable. But the history of Evander's settlement he, on several accounts, believes to be true; and mentions particularly Evander's introducing the Greek letters into Italy, γραμμάτων Ἑλληνικῶν χρῆσιν, νεωστὶ φανεῖσαν Ἀρκάσι. The word Palatium is taken notice of by him, as derived from Παλάντιον. The Trojans themselves, who came into Italy under Æneas, he says, were of Greek extraction. And having thus gone

* Lib. 7. c. 56. see also c. 58. *Veteres Græcas fuisse easdem pene, quæ nunc sunt Latinæ, indicio erit Delphica tabula antiqui æris, quæ est hodie in Palatio.*

† See *Chishull* Inscrip. Sig. 24.

‡ Pindar, who wrote in the broadest Doric, calls his ode Αἰολήϊδα μολπάν. Strabo reduces the four dialects to two, the Ionic and old Attic he calls the same, and the Doric and Æolic. lib. viii. Thus above p. 89. the Dorians and Æolians are joined by Apollonius: and so they are by Eustath. 8. l. 41.

§ In Æn. I. v. 569. and so Athenæus. lib. xii. p. 523. The Greek language in those lower parts of Italy was not quite worn out in the time of Augustus. Horace speaks of the people of Canusium as using it mixed with the Roman. "Canusini more *Bilinguis.*" Serm. I. 10. v. 30. The *Græca testa* of Horace (Carm. I. 20. v. 2.) is explained by Turnebus, Cumana. Advers. xvii. 5.

through many historical discussions, he concludes his first book with saying, that he has proved his point, ἑλλάδα πόλιν αὐτὴν ἀποδεικνύμενος.

What Quinctilian hath observed of his own language respecting the Æolic, is remarked by other good Latin* grammarians: and indeed was observed long before

* Priscian in his first book says, "o *transit in* e, *ut* bonus bene, γόνυ genu, ποῦς pes, *antiqui* compes *quasi* compos, *in quo Æoles sequimur.*" In another place, "*æ ponitur pro* a, *ut Æsculapius pro* Ἀσκληπιὸς, *in quo Æoles sequimur; illi enim* νύμφαις *pro* νύμφας, *et* φαίσιν *pro* φάσιν *dicunt.*" Again: "oi *locum duplicis obtinet consonantis, ut* Troja *pro* Τρῶα; *in hoc quoque Æoles sequimur; sic enim illi dividentes dipththongum* κόϊλον *pro* κοῖλον *dicunt.*" In another place, "Ει *dipthonga nunc non utimur, sed loco ejus in Græcis nominibus* e *vel* i *productas ponimus: et in priore sequimur Æoles: illi enim* τῷ Δημοσθένῃ *pro* Δημοσθένει, *et* ᾖπον *pro* εἶπον." In like manner in another part; "bos bovis, *quod ideo assumit genitivo* v *loco digamma, quia Æoles quoque solent inter duas vocales ejusdem dictionis digamma ponere, quos in multis nos sequimur,* ὄϜις ovis, ἀϜος Davus, ὠϜὸν ovum. *Unde in nominativo quoque hujus nominis illos sequimur. Nam et Æoles et Dores* βῶς *dicunt pro* βοῦς, ου *dipthongon in* o *longam vertentes: et quod hoc verum est ostendunt epigrammata vetustissima, quæ literis antiquissimis scripta in multis tripodibus legi, et maxime in tripode Apollinis qui est Constantinopoli, in loco quem* ξερόλοφον *vocant. Sunt autem scripta sic* ΔημοφόϜων, ΛαοκόϜων *pro* Λαοκοών." Prisc. lib. vi. p. 710. The same writer having mentioned a peculiar deviation in the Roman accent from the general rules, says, "*necnon Æoles, contra consuetudinem suam, idem facere.*" It has been asked, why the short u of *Numa* is in Greek by Plutarch, though not by Dionysius, turned into ου Νουμᾶς. This may admit an Æolic solution from Priscian, who speaking of the Roman u says, "*modo pro* v *longa, ut pro* μῦς mus: *modo pro correpta,* πόρφυρα *purpura. In plerisque tamen Æoles secuti hoc facimus. Illi enim* θουγάτηρ *dicunt pro* θυγάτηρ, ου *corripientes: vel magis* v *sono* u *soliti sunt pronunciare, ideoque ascribunt* o, *non ut dipthongum faciant ibi, sed ut sonum* v *Æolicum ostendant; ut Callimachus,* Καλλιχόρου χθονὸς οὐρίας θουγάτηρ. Putsc. p. 554. I have given this passage concerning θουγάτηρ from Priscian, because it throws, I think, some light on the metre of a line in Homer, that is apparently irregular, *Odyss.* II. 387. Εἰ δ' ὑμῖν ὅδε μῦθος ἀφανδάνει, ἀλλὰ βούλεσθε. Where Dr. Clarke says, "*nulla ratione excusari potest,* that βόυ should be short." But if Homer's language was Æolic as well as Ionic, it is accounted for at once by Priscian's remark on θουγάτηρ. Thus *suus* by the old Romans was written *sonus*: (*Sylburg.* on *Dionys. Halic.* vol. I. p. 784.) So the very learned and accurate Mr. D'orville says "Bœotorum dialecto dici θουγάτηρ, et tamen corripi syllabam . . . . . hinc suo jure Græci *postumus* potuerunt vertere Πόστουμος, nec tamen producere syllabam." *Crit. Vann.* 491. The Bœotian and Doric dialects are known to have been very nearly allied.

even Quinctilian's time, by a man, who certainly understood both the Greek and Latin languages very well, who says, "The Romans use a language not quite barbarous, nor yet purely Grecian, but mixed and compounded of both, ἧς ἔστιν ἡ πλείων Αἰολίς*.

But even if the agreement of the Æolic and Roman dialect had not been so expressly mentioned by Dionysius, Quinctilian, Priscian, and others; and they had only said in general, that the Latin was of Greek original; we yet might have been certain, that the Æolic was the mother language, from some other peculiarities in the Roman tongue, beside that of the accent. In the Latin alphabet there are two letters, F and the consonant V, which are not in the Attic, and yet are in the old Pelasgic and Æolic. That letter V of the Romans (the power of which is the same with that of our W) resembles in nature, though not in form, the †Æolic digamma; which having a soft open sound could not be expressed by the other Greeks; who, when they attempted it, either changed it into a simple aspiration, or sounded it like φ, and destroyed its true nature. The Roman F was the φ without the aspirate: and this letter too the common Greeks could not pronounce; concerning which ‡Quinctilian mentions a particular fact of Cicero, who, in pleading for Fundanius, laughed at a Greek, who was brought into court as a witness, for not being able to pronounce the word Fundanius, and using a φ instead of the initial F. The Æolians, we are told by the oldest and best§ grammarians, did in general avoid

* *Dionys. Halic.* Antiq. Roman. lib. i. ad finem.

† Concerning this letter, see the postscript to this chapter.

‡ Contra Græci aspirare solent φ: ut pro *Fundanio* Cicero testem, qui primam ejus literam dicere non possit, irridet. lib. i. c. 4.

§ Οἱ μὲν ἄλλοι Ἕλληνες δασύνουσι τὰ ἐν τῇ λέξει φανήσοντα. Αἰολεῖς δὲ μόνοι ψιλοῦσι. *Apollon. de Synt.* p. 44. edit. *Sylb.* Again, Ἄλλοι μὲν Ἕλληνες δασύνουσι τὰ φανήσοντα. Αἰολεῖς δὲ οὐδαμῶς. ibid. Ψιλωτικοὶ οἱ Αἰολεῖς. *Eustath.* p. 27. l. 38. *Alii quidem Græci cum aspirationes efferunt in dictione vocales: Æoles vero soli cum spiritu leni. Herodian* in his παρεκβ. περὶ μιγ. ῥημ. says: κανὼν γάρ ἐστιν ὁ λέγων, ὅτι ἐὰν εὑρεθῶσι δύο ῥῆ, τὸ μὲν πρῶτον ψιλοῦται, τὸ δὲ δεύτερον δασύνεται· οἷον, πόῤῥω, ἄῤῥωστος· χωρὶς τῶν Αἰολικῶν· οἱ γὰρ Αἰολεῖς ψιλοῦσι ὄντες

aspiration, and used in many cases the digamma, where the other Greeks did an aspirate. This is observed by Terentianus Maurus in the following trochaics,

Nominum multa inchoata literis vocalibus
Usus Æolicus reformat et digammon præficit.

He then exemplifies this in particular words. What an Attic called Ἑλένη, they did Ϝελένη; ἕσπερος they called Ϝέσπερος, from whence the Roman *vesperus;* and the same in many other instances. And thus, among the ancient Latins, they * used *Fostia,* not *Hostia, Fostis,* not *Hostis:* and like the Æolians, according to Quinctilian, to avoid aspiration, *hordeum* they called *fordeum.* In regard to the letter H, he says in general, "parcissime ea veteres usi etiam in vocalibus, cum *ædos* [non *hædos*] *ircos*que [non *hircos*] dicebant. Diu deinde servatum, ne † consonantibus aspiretur, ut in *Graccis* et *triumpis.*" Thus in many Latin words of Greek derivation, either the aspiration is entirely ‡ left out, as in *cano* from

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καὶ τὰ δύο ῥῥ ψιλοῦσιν οἷον κίῤῥω, φθίῤῥω, σπίῤῥω, in *Aldi Thes.* p. 129. *Regula est quæ dicit, quod, si reperiantur duo ῥῥ, prius lenem spiritum, posterius asperum habet: ut πόῤῥω, ἄῤῥωστος, exceptis Æolicis. Æoles enim, lenem spiritum amantes, etiam duo ῥῥ leniter efferunt: ut κίῤῥω, φθίῤῥω, σπίῤῥω.* So Priscian, speaking of the Æolic digamma, says "*sciendum tamen, quod hoc ipsum Æoles quidem ubique loco aspirationis ponebant,* effugientes spiritus Asperitatem. Putsch. p. 547. "Spiritum tenuem voco Æolicum, quod eo delectentur Æolea, &c." *H. Steph. Dial. Attic.* p. 155. and *Turneb. Advers.* III. c. 10. on *pilare* and *compilare.*

* See Lipsii Antiquæ Lect. I. c. 2.

† Cicero observes the same: "cum scirem ita majores locutos esse, ut nusquam, nisi in vocali, aspiratione uterentur, loquebar sic, ut *pulcros Cetegos, triumpos, Cartaginem dicerem* . . . . . *Burrum* semper Ennius, non *Pyrrhum. Vi patefecerunt Bruges,* non *Phryges;* ipsius antiqui declarant libri." *Orat.* 48. So Charisius: "*Pulcrum* Varro aspirari debere negat, ne duabus consonantibus media intercedat aspiratio, quod minime rectum antiquis videbatur." *Putsch.* p. 56. et 2256. See also *Taylor's Civil Law,* p. 567.

‡ In the Latin language, as it stands at present, there appear many words of a Greek derivation, some of which are without the Greek aspirate, as *frater, fur, fui,* from φρατὴρ, φὼρ, φύω; and others retain it, as *Philosophus, Rhetor,* from φιλόσοφος, ῥήτωρ. From whence may this difference be supposed to proceed? Perhaps from hence. The words without aspiration were derived in the

χαίνω; *fama* from φήμη; *Deus* θεός; *fagus* φηγός; *fuga* φυγή; or turned into a V, as *veneti* from ἔνετοι, *vesta*

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very early ages immediately from the Pelasgic and Æolic, being in general such words as were in most common use among people at all times, even in a rude state. The aspirated words seem to have been introduced in the lower ages of Rome, when there was a communication between Italy and the Attic Greeks, who then became the masters of literature to the Romans; and the words, which I here suppose to have been derived in those latter ages from the Attics, are of such a kind, as might be expected to have been then added, being expressive of things relating to arts, sciences, and general improvements of life. A view of some words, in both these kinds, may set this in a clearer light.

Of those, that have not the aspirate of the Greek, are the following:

χἕτερα	*cetera*
στύφω	*stipo*
ῥόος, v. ῥεῖος	*rivus*
ῥιγέω v. φριττέω	*frigeo*
ἀχέω	*vagio*
σφὴξ	*vespa*
ἀμφίβιον	*vibium*
ἄμφω	*ambo* and its compounds.
σφάλλω	*fallo*
φρασύω	*farcio*
μορφὴ	*forma*
φλέγμα, Æol. φλέμμα	*flamma*
φλέω	*flo*
φύλλον	*folium*
φάω	*for. fari*
φάλαινα	*Balæna.*

The following retain the Greek aspirate.

χέλυς	*chelys*
χεὶρ γράφω	*chirographum, chironomia chirurgia*, &c.
χρονικὸς	*chronicus*
χρυσὸς	in all its derivatives
φάλαγξ	*phalanx*
φάλαρα	*phaleræ*
φαντασία	*phantasia*
φαρμακοπώλης	*pharmacopola*
φίλος	in many derivatives, as *philologus*, &c.
φιάλα	*phiala*
φλέγμα	*phlegmona*
φρένησις	*phrenesis*
φθίσις	*phthisis*
φυσικὴ	*physica*
ῥαψῳδία,	*rhapsodia*
ῥεῦμα	*rheuma*
ῥόμβος	*rhombus*
ῥυθμὸς	*rhythmus*
χορὸς	*chorus.*

See also the collection of Greek words Latinized by Cicero, in Budæus. Comment. Ling. Græc. p. 1011.

That the Attic and common Hellenic language had much more aspiration than the Æolic and old Pelasgic, is certain from the authority of the most ancient grammarians, who often point out this particular difference between the pronunciation of the early and later Greeks. That of the early Greeks was followed by the old Latins. Scaliger, speaking of the aspiration of R, says, "Latini autem sprevere illam asperitatem . . . . . Quidam minus sapienter *Romam* aspirant: cum tamen Romani ipsi de suo R omnem exemerint usum aspirationis." de *ling. Lat.* I. c. 45.

from ἑστία; or changed into an * S, as ὕλη, *sylva*; ὑπὲρ, *super*; οὗ, *sui*; ἓξ, *sex*; ἑπτὰ, *septem*. Sometimes this digamma was prefixed to vowels not aspirated; some are mentioned in Dionysius's first book of Roman Antiquities: as Fάναξ, καὶ Fοῖκος, καὶ Fάνηρ, καὶ πολλὰ τοιαῦτα. Sometimes, as is observed above by Priscian, it was used in the middle of words, as ὠFὸν, ὄFις, δάFος: and by this interposition of the digamma (or Ionic aspiration, as he calls it) Mr. Dawes solves many difficulties in Homer's metre, by inserting it in such words as λύFω, ἄFορ, δαFίζω, δίFα, ὄλαFος, and †many others. In this manner it passed into the Latin language:

* See Taylor's Civil Law. p. 411. on Odyss. Θ. 527. Concerning the Æolic letter, see also his Commentary on the Marmor Sandvicense, p. 43. et seq.

† Mr. Dawes hath considered the digamma in regard to the Greek metre, which he has very well corrected by the application of this letter. Not satisfied with Dr. Clarke's account of the vowels in τίω, λύω, and such words, he gives his own explication: *Nos istiusmodi vocales natura breves esse statuimus, iis autem subjici oportere consonantem* V. *Hæc utique inter duas vocales intercedens in diversis pro arbitrio syllabis enunciari potest. Verbi utique* λυwω *priorem pro libitu constituere licebit vel* λυ, *vel* λυw: *si a vocali claudatur* λυ-wω, *non poterit non corripi: sin a consonante* λυw-ω, *eam simul ac pronunciaris, ea erit oris figuratio, ut ante sequentem vocalem* w *necessario sit efferenda. Futurum vero* λυwσω *in syllabas ita secari nequit ut priorem corripiat.* p. 165. This doctrine of Mr. Dawes I am much inclined to believe, because it agrees so well with Priscian's account of V, being inserted in the middle of the perfect tenses of the third and fourth Latin conjugation, and making the preceding vowel long, which would otherwise be short, as *cupīvi, cupĭi; audīveram, audĭeram. Putsch.* p. 855. So likewise Servius on Virgil. Æn. I. p. 451. "Quartæ conjugationis tempus præteritum perfectum vel in *vi* junctum exit; vel sublata digammo in *ii* pro nostro arbitrio: ut *lenivi lenii*. Sane cum in *vi* exit, penultima longa est, et ipsa accentum retinet; cum vero in *ii*, penultima brevis est, et perdit accentum." And in this manner we must, I suppose, understand the following observation of Varro on the words *pluit* et *luit*. *Quidam reprehendunt, quod* pluit et luit *dicamus in præterito et præsenti tempore, cum analogiæ sui cujusque temporis verba debent discriminare. Falluntur: nam est, ac putant, aliter: quod in præteriteis dicimus V longum, in præsenti breve.* (de ling. Lat. lib. viii. p. 122. edit. *Scalig.*) So that it was probably pronounced as *pluit* in the present, as *pluvit* in the preterit. Thus in Ennius: "*Nunc sumu' Romani, qui fuimus ante Rudini.*" i. e. *fuvimus*. And again, lib. vii. Annal.

Comiter impertit; magna cum lassu' diei
Parti fuvisset, *de summeis rebu' gerundeis.*

Fοῖκος, *vicus.*
Fοῖνος, *vinum.*
Fείδω, *video.*
Fέθης, *vestis.*
Fῆρ, *ver.*
Fίον, *viola.*
Fίς, *vis.*
Fόχλος, *vulgus.*
ΔῖFος, *divus.*
'ΑρχεῖFον, *Archivum.*
"ΑιFων, *Ævum.*
Fίξος, *viscus.*
ΝάFυς, *navis.*
'ΑρFω, *arvum.*
ΣκαιFὸς, *sævus.*

The termination of the first declension in *a* passed from the Æolic to the Roman tongue: as ἵπποτα, ποιητά; from whence *poeta, athleta, cometa, planeta,* &c. We are sometimes told that this nominative in Homer is Macedonic; they might as well say it was Persic. Homer uses it not merely for the convenience of his verse, as in ἵπποτα Νέστωρ, but likewise in other places, where the termination τες would stand as well, μητίετα Ζεύς, νεφεληγέρετα Ζεύς. If Homer was an * Æolian (as there is the greatest reason to think he was) and spent a great part of his life in his own country, though he did travel indeed and visit many parts of Greece; why should we not suppose that in his writings he used principally the language of Æolia? Those Æolic varia-

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See Lips. Antiq. Lect. II. c. 22. et V. c. 2. Fluvida in Lucretius: Luvit in Lucilius.

* Ὅτι δὲ ἦν Αἰολεὺς Ὅμηρος——δηλοῖ δὲ καὶ ἐν τοῖσδε τοῖς ἔπεσιν, ὅτι Αἰολεὺς ὢν τοῖς νόμοις τοῖς τούτων ἐχρῆτο.

Καῖε δ' ἐπὶ σχίζῃς ὁ γέρων, ἐπὶ δ' αἴθοπα οἶνον
Λεῖβε· νέοι δὲ παρ' αὐτὸν ἔχον πεμπώβολα χερσίν.

Αἰολέες γὰρ μόνοι τὰ σπλάγχνα ἐπὶ πέντε ὀβελῶν ὀπτῶσιν, οἱ δὲ ἄλλοι Ἕλληνες ἐπὶ τριῶν· καὶ γὰρ ὀνομάζουσιν οἱ Αἰολεῖς τὰ πέντε πέμπε. *Herod. vit. Hom.* sub finem. *Quod vero Æolensis fuerit Homerus, indicat etiam in his versibus, quod Æolensis ipse suæ gentis ritibus usus sit,*

——————— tum segmina carnium
Ipse focis multo crepitantibus admovet igni
Cruda senex, et vina super nigrantia fundit:
Quem verubus quinis juvenes enerata tenentes
Brachia circumstant.

Æolenses enim soli intestina quinque verubus fixa torrebant, reliqui Græci tribus: pro πέντε enim dicunt Æolenses πέμπε.

tions, which are mentioned by Apollonius and other good grammarians, such as the * resolution of circumflexed vowels to bring the acute backwards, and others remarked above, are found in every page, and almost every line, of his writings. In them there is certainly a mixture of other Greek, which it is natural to imagine he insensibly transfused into his original Æolic by his travels. But the principles and *stamina* (if I may so call them) of his language are, I make but little doubt,† Æolic. And that Ionico-poetic dialect, which is so frequently attributed to him, is probably nothing but the common language of his own native land. It may perhaps be a question, whether the Ionic rejection of the augment in verbs is not ‡ Æolic too; and from thence passed to the Romans; who, in the formation of tenses, make no alteration at the beginning of verbs, discriminating them only by their different terminations: except in those verbs, that have the syllabic reduplication, as *mordeo momordi, disco didici*, &c. and the temporal augment in a few præterits, as *ago egi*. Like those abbreviations in Homer, of βρῖ for βριαρὸς, λίπα for λιπαρὸς, κρῖ for κριθὴ, &c. there are in Ennius, *gau* for *gaudium*, *coel* for *cœlum*, *Fabric* for *Fabricius;* and in the carmen Saliare, according to Festus, *Pa* for *Parte*, *Po for* § *Po-*

* Æolis amat per circuitum verba protendere. *Dionys.* lib. II. p. 435.

† This was the opinion of *Philelphus*, one of the most diligent inquirers into every part of Greek literature that latter ages have produced. In a letter to *Perleo* he says "Lingua Æolica, quam Homerus et Callimachus in "suis operibus potissimum sunt secuti." *Apud Hodium de Græc. Illustr.* p. 188.

‡ Scaliger speaks of this, as Æolic. "*Canere* Latini ab Hiatu dixere, Græca voce ἴχανον: nam Æoles, ab eo quod est χαίνω, non apponunt incrementa præteritis, sed dicunt χάνον, demuntque aspirationes, ut rem barbaram." *de caus. ling. Lat.* c. 52.

§ Lips. Epist. Quæst. I. 19. Παραδείγμασι δὲ χρῶνται τοῦ μὲν ποιητοῦ, τῷ Κρῖ, καὶ Δᾶ καὶ Μάψ· Ἡσιόδου δὲ, ὅτι τὸ Βριθὺ καὶ τὸ Βριαρὸν Βρῖ λέγει.——Εὐφορίων δὲ καὶ τὸν ἥλιον λέγει ἥλ. *Strabo.* VIII. "Exemplis utuntur Homeri, voce Κρῖ, et Δᾶ, et Μάψ; et Hesiodi, quod vocabulum Βριθὺ, et Βριαρὸν dicit Βρῖ . . . . . Euphorion vero etiam ἥλιον dicit ἥλ." *Salmasius* (de re *Hellenist.*) has a particular remark on monosyllables: "certum est, linguas omnes, quæ monosyllabis constant, cæteris esse antiquiores." And then mentions, as an instance of this, the number of them in ancient Greek, as appears in the old poets, and later imitators of them.

pulo. Thus are cited by Victorinus,* *do* for *domo*, *famul* for *famulus*, *guberna* for *gubernacula*.

Some of the Romans, jealous of the honour of their language, which they were desirous of having considered as primitive, seemed unwilling to acknowledge its Greek original. On this principle it probably was, that Varro, the great antiquary,† etymologist, and general scholar of the Romans, often acquiesced in a far-fetched, absurd, Latin derivation, rather than accept the Greek one that could not but readily offer itself, and was not less true than obvious.‡ And perhaps Virgil felt some of this national bias in favour of the Latin origination of his own language, when he makes Jupiter, on determining the important point of the Trojan settlement in Italy, at the close of the Æneid, say (XII. 834. 837.)

> "SERMONEM Ausonii *patrium* moresque tenebunt
> ———faciamque omnes *uno ore* Latinos."

Uno ore, that is ὁμογλώσσους, not as some explain it, *uno nomine;* for that had been promised just before, "Utque est, NOMEN erit." What Jupiter here declares, is in answer to a most earnest request of Juno,

> "Pro *Latio* obtestor, pro *majestate Tuorum*,
> Ne vetus indigenas *nomen* mutare Latinos,
> Neu Troas fieri jubeas, Teucrosque vocari,
> Aut VOCEM mutare viros."—

It is not unlikely that § Tyrannio, when he was at

* Mar. Vict. Art. Gram. lib. I. p. 2499.

† This was considered by his countrymen as no inconsiderable part of his character. "Tu ætatem patriæ," says Cicero to him *Academ. Quæst.* lib. I. 3. "tu omnium divinarum humanarumque rerum NOMINA, genera, officia, causas aperuisti: plurimumque poetis nostris, ominoque Latinis literis luminis attulisti, et VERBIS.

‡ "Aliqui autem, inter quos Varro, etiam maligne eruerunt omnia ὁ Latinis, Græcisque suas origines invidere." *Scalig. de caus. ling. L.* c. 29.

§ This was Tyrannio, jun. who was author of a piece περὶ τῆς Ῥωμαϊκῆς διαλέκτου ὅτι ἐστὶν ἐκ τῆς Ἑλληνικῆς. Suid.

Rome in Cicero's family, wrote his treatise, mentioned by Suidas, concerning the Roman tongue, in order to correct those wrong notions, which seem to have been popular there at that time. I wish that work of Tyrannio had come down to us.

As for the Latin accent derived from the Æolic, Quinctilian we have seen above is very explicit in his account of it. He does not indeed expressly say, that the *accent*, but only in general the *Romani sermonis ratio*, is deduced from the Æolic. But Athenæus, who well knew the Roman language, mentions the derivation of the very accent, saying "The Romans follow the Æolians in every thing, even in the *tones* of their voice." *

After Quinctilian, it may appear unnecessary to trouble the reader with accounts of the same given by subsequent old grammarians, who all copy from him without any considerable variation. But although what they say cannot much confirm an authority better than their own, yet it will serve to shew, that the Latin accents, which are now little thought of, were considered by the † Romans themselves as essential a part of their language as the quantity of it.

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in V. Τυραννίων. This learned Greek was carried prisoner to Rome, and there presented to Terentia, Cicero's wife. He was a scholar of the elder Tyrannio; who, after having been preceptor of the famous Strabo, had been carried to Rome by Lucullus, where he was much esteemed in general for his learning, and honoured particularly with the intimacy of Cicero, who speaks of him often. (*Epist. ad Attic.* II. 6. IV. 4. XII. 2 et 6. ad *Quinct. Fratr.* II. 4.) The elder Tyrannio is said to have made a collection of above 30,000 volumes.

* Ῥωμαῖοι πάντα τοῖς Αἰολεῖς μιμούμενοι ὡς καὶ κατὰ τοὺς ΤΟΝΟΥΣ τῆς φωνῆς. lib. X. c. 6. *Romani in omnibus Æolas imitantes, ut et in tonis Vocis.* See also the observations of Palmerius on this passage of Athenæus. *Exercit. in Auct. Gr.* p. 514.

† In the contents of Charisius's Treatise, addressed to his son, there appears the title of a chapter *de accentu*, though it is not in that part of his work which we now have in Putschius's edition, which is the only one I could ever see. There are remarks however on accent in those remains, which we have of him; as on the word *ne*. "*Ne acuto accentu recipit imperativa, ut ne fac: quaties vero gravi accentu, pro eo quod est apud Græcos ἵνα μὴ accipitur, opta-*

We, whose ears are accustomed to receive the sound of an acute and a long quantity as nearly the same, when we find the acute joined with a short syllable, as in *bónis*, are apt to startle, and think the accent here inconsistent with quantity. The reason of this apparent inconsistency will be considered afterwards: its real consistency, as a fact, is clear and certain beyond the possibility of cavil.

The Romans did very seldom, if ever, use tonical or accentual * marks, as the Greeks did. Which Melancthon

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tiva recipit: ut apud Horatium ne facias, quod Numidius. *Nonnunquam autem, etiamsi acuto accentu efferatur, optativa quoque recipit, ut* ne facias, ne scribas." *Putsch.* p. 202. Diomedes, in his second book, has a long chapter *de accentibus*, agreeable to Quinctilian's doctrine. *Grillius ad Virgilium de accentibus* is cited by Priscian, lib. I. p. 560. Priscian himself has a whole book on the Roman accent; and his subject he there opens with this general remark: "*Sed nos locuturi de partibus, ad accentum, qui in dictionibus est necessarius, transeamus. Accentus est certa lex et regula ad elevandam et deprimendam syllabam uniuscujusque particulæ orationis,* &c." And then proceeds to lay down those rules, which are referred to above. Donatus in his *editio prima* has a chapter *de tonis*. Sergius in his commentary on the *editio prima* of Donatus, has given us a long chapter *de Accentibus*. Cledonius, in his exposition of Donatus, has one chapter *de accentibus*, another *de ratione accentuum*. Maximus Victorinus in his *Ars Grammatica* has a chapter likewise on the same subject. Alcinnus in his *Grammatical Dialogues* omits not this: *F. Syllabæ quot accidunt? S. Quatuor: tenor, spiritus, tempus, numerus. D. in quot species dividitur Grammatica? M. in xxvi. in vocem, in literas, in syllabas, pedes, accentus,* &c. So constantly and uniformly do the oldest and best Latin grammarians consider accent as an essential part of their language. Macrobius has mixed his remarks on the Latin accent with some on the Greek; among which are the following: "Ἀπαρέμφατα, *quæ in σθαι exeunt, aut tertium a fine acutum sortiuntur accentum, ut* λέγεσθαι, γράφεσθαι; *aut secundum, ut* τετίλθαι, κεκάρθαι: *aut circumflectunt penultimam, ut* ποιεῖσθαι, νοεῖσθαι. Ἀπαρέμφατον, *quod in σθαι exit, si habeat in penultima υ, modo præsentis temporis est, modo præteriti perfecti, et hanc diversitatem discernit accentus. Nam si tertius a fine sit, præsens tempus ostendit, ut* ἕλλυσθαι, ῥήγνυσθαι, ζεύγνυσθαι: *at si secundus, præteritum perfectum, ut* λελύσθαι, ἐξύσθαι. *Unde* ἔρυσθαι *si in capite habeat accentum,* σημαίνει ἕλκεσθαι, *quod est præsentis; si in penultima sit,* σημαίνει εἱλκύσθαι, *quod est præteriti,* νῆα καταρύσθαι." De different Græc. Lat. Q. verbi. p. 2762. *Putsch.*

* "Modum [pronunciationis] diversum accentu *expresso* Latini Grammatici non indicaverunt. Græci indicaverunt.

however laments as a defect, and wishes, for the sake of preserving the genuine Latin pronunciation, that such had been used.* "The most ancient Greeks," says he, "affixed no *apices* in writing, as may be seen in some ancient inscriptions, and is confirmed by Politian. The following age of scholars, having more practice and artificial skill in literature, added these marks to the tops of letters, as directions in pronunciation. And whoever at that time disregarded them, was looked upon as illiterate. I should have been glad, had the like attention been paid by the Romans to the observance and settlement of their tones; and I make no doubt, but, had that been properly done, the Latin pronunciation through former ages would have retained a much greater degree of purity."

We know, however, that the Romans, though they applied not the marks of tone, did occasionally use those of time, and placed a horizontal line, called an *apex*, over some long syllables to distinguish them from short ones with the same letters; as in *sōlum* the adjective, to distinguish it from *solum* the substantive; in *āret* of *areo*, as different from *aret* of *aro;* which use of

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Res Latinis Græcisque communis: rei *signum* apud Græcos solos invenitur." *D'orvill. Crit. Vann.* p. 332. See also Lipsius de pronunt. ling. Lat. c. 19.

* "Vetustissimi Græci nullos apices scripserunt, ut est in antiquis quibusdam inscriptionibus cernere, et confirmat Politianus. Postera ætas Grammaticorum, artibus exercita, hæc literis adjunxit ἐπιτόνια, quasi notas pronunciationis: habitusque tum, qui ea contemneret, non sat politus. Vellem et Latinis par diligentia in observandis tonis fuisset; nec dubito quin mansisset integrior superioribus sæculis ratio loquendi." *Melanch. Grammat. cap. de Tonis.*

Aldus, in his edition of Statius in the year 1502, has prefixed a vocabulary of near fifty pages, which he entitles, *Orthographia et flexus Dictionum Græcarum omnium apud Statium, cum Accentibus et Generibus ex variis utriusque linguæ Autoribus.* And Robert Stephens in his *Latin. ling. Thesaurus* hath generally marked the circumflexed syllables, though seldom the acuted ones. Those marks, that are used by Dr. Bentley in his *Terence, Phædrus,* and *P. Syrus,* regard only the *Ictus metrici.* I never saw but one Latin book accented throughout: that is, *Grammaticæ Quadrilinguis Partitiones,* by Johan. Drosseus. Paris, 1544.

the *apex* is remarked by * Quinctilian, afterwards by Scaurus, in the end of his *Orthographia*, and likewise by Caninius, who says, "Latini in longis vocalibus utebantur apicibus, *pālus*, *mālus*." These always denoted quantity. But in some ancient Latin inscriptions, mentioned by Dr. G. instead of this horizontal line over long vowels, an oblique ascending one, like the common acute mark mentioned and described by Diomede, is placed: as PATRO'NO', CU'RIONE, PE'DANIO; which, as he says, "sheweth, that in the sense of those who engraved these inscriptions, a syllable was long, when it had such an elevation given to it, as is proper to an acute accent." But does it shew that any syllable was ever by this acute mark denoted long in the sense of any scholar, or of any person except the blundering carvers or engravers, who did not know the different application of the *apex* of time, and *accentual* character of tone? For want of attending to this distinction, Cardinal *Noris* hath sadly perplexed himself in the last part of his *Cenotaphia Pisana*, where he confounds these two things; and misquotes Quinctilian, in saying that "*apicem*, seu *accentum* addi solitum," where Quinctilian says only "*apice* distinguitur." We are sure the oblique marks were not applied by any scholar in the foregoing inscriptions, as the true marks of the real acute sound, because he would never have placed them over a præantepenultima, as in PE'DANIO, CU'RIONE, nor two of them in one word, as in PATRO'NO'; for he must have known, that one acute was never carried back beyond the antepenultima, and that two could not take place in one word. This mistaken use of these marks in some Latin inscriptions made the judicious Gerard Vossius say, "they were cut by such illiterate persons as to deserve not the least regard." † I cannot therefore see

* Lib. i. c. 7.

† He is speaking of some Latin accentual marks, and says "*lapides aliquos objectant, ubi reperiuntur; sed imperite adeo scalptos, ut satis liqueat nullam eorum rationem haberi oportere.*" de Art. Gram. lib. ii. c. 8. And Maretus, in the dialogue with Lipsius, on these inscriptions, says, "*Imperita aliqua sculptoris manus hæc scripsit, sed et*

how Dr. G. could allege any of them in favour of his system. If he means that the acute mark did properly denote, or the acute tone imply, a long quantity, he is much mistaken, as will be shewn fully afterwards. And yet if he meant neither of these, he could mean nothing to his purpose. What says Melanchthon to this?† "Time and tone are by no means the same qualities of a syllable. And accordingly the terms of one are not applicable to the other. You are deceived, if you say that acute and long, or grave and short, are the same. I must enlarge a little on this, because the generality of grammarians are apt to blunder wretchedly in this affair. All long syllables are not acuted; in *Virgilius*, *vir* is long, but not acuted. Nor are all acuted ones long; in *Virgilius*, *gi* is acuted, though short. We often in Latin pronounce the words *philosophia*, *theologia*, *prosodia*, with the *i* acuted; not that we imagine the *i* to be long, but because it is acuted in Greek: and the words themselves, being Greek, have not been so familiarized to a

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male curiosa . . . . hæc inepta, stulta, et a bardis. Nisi si id tamen voluerunt, apices eos esse, quis insignirent (ita suspicor) vocales." de Pronunt. ling. Lat. p. 19.

† "Non idem syllabæ accidens est tempus, quod tonus. Deinde et quæ cuique appellationes conveniunt, inter se dissident. Erraveris si idem dixeris longum et acutum, grave ac breve. Longius hæc oportet agam, *quod vulgus Grammaticorum inepte in hâc re versatur*. Non omnes longæ acutæ sunt; in *Virgilius vir* longa est non acuta. Non omnes acutæ sunt longæ; in *Virgilius gi* acuitur etiamsi brevis syllaba. Plerumque Latini homines *philosophia* i acuta dicimus, ita *theologia*, *prosodia*, non quod censeamus i longum esse, sed quod acuatur, atque id solitum isto pronunciari modo, non Latino sed Græco. Græcæ sunt dictiones, nec adeo Romanis attritæ linguis, ut exuerint genuinum tonum."

Despauterius remarks the same mistake. "*Græcæ linguæ parum periti* crediderunt, ut apud Latinos fit, accentum quantitatibus [longis] fermè concordem etiam esse apud Græcos. Itaque audientes accentum a Græcis locari in harum dictionum penultimis, *Theologia Aristotéles*, &c. (in quibus penultimam corripi docuimus) ob eam rem crediderunt penultimam produci. Contra, quia in *ánthropos*, *idolon*, &c. Græci antepenultimæ dant accentum, crediderunt indocti penultimam corripi; in qua miserabiliter deceptisunt." p. 580.

Roman tongue, as entirely to lose their original and native tone."

A like caution against confounding accent with quantity is given by Erasmus,* Beza,† and Ger. Vossius.‡

The consistency of the acute with a short time, is not only indisputable as a fact, but will be demonstrated afterwards (as it hath been partly already) to flow naturally from the essential powers of all vocal sounds.

* Dialog. de pronunc. ling. Græc. et Lat. p. 124.

† Alphabet. Græc. p. 72. seq.

‡ Aristarch. II. c. 10.

POSTCRIPT TO CHAP. IV.

On the Æolic Letter, in the ancient Greek and Roman Alphabets.

In the old Pelasgic and Æolic alphabets, as given by Chishull, Monfaucon, and others, there appears a letter, commonly called the *digamma*, omitted afterwards in the Attic and common Hellenic. The best and oldest grammarians speak of this letter. Besides the authors cited by Mr. Dawes, the famous Apollonius Dyscolus, in some fragments of his published by Reitzius at the end of the Dutch edition of *Maittaire's Dialecti Græcæ*, mentions it by name, in his remarks on ἔθεν· Σαφὲς ὅτι καὶ τὸ Αἰολικὸν δίγαμμα ταῖς κατὰ τὸ τρίτον πρόσωπον προσενέμησαν, καθὸ καὶ αἱ ἀπὸ φωνήεντος ἀρχόμεναι δασύνονται. Ἀλκαῖος. ὥστε θεῶν μηδὲν Ὀλυμπίων λῦσε ἄτερ γέθεν. p. 425. *Manifestum est quod et Æolicum digamma tertiæ personæ pronominibus addiderunt, sicut a vocali incipientia spiritum asperum habent. Alcæus,* ἄτερ Γέθεν· The same eminent grammarian again on Ὅς· Αἰολεῖς μετὰ τοῦ F πλεονοσυλλαβεῖν κατὰ πᾶσαν πτῶσιν καὶ γένος. Τὸν ἑὸν παῖδα καλεῖ Σαπφώ· καὶ Ἀλκμὰν δὲ συνεχῶς αἰολίζων φησὶν τὰ ἑὰ κάδεα. Ὁμοίως καὶ Βοιωτοί. P. 432. *Æoles cum F syllabam addunt in omni casu et genere.* Τὸν ἑὸν [*lege* Fέον] παῖδα *dicit Sappho. Et Alcman, Æolismi servantissimus, dicit* τὰ ἑὰ [*lege* Fέα] κάδεα. *similiter etiam Bœoti.* Again, on ἐμοὶ, σοὶ, οἱ· Οἱ συνήθης Ἀττικοῖς καὶ Ἴωσιν· Πεζολόγοι ἐχρήσαντο Πλατῶν καὶ Ξενοφῶν· εἴρηται, ὡς ὀρθοτονουμένη περισπᾶται. Αἰολεῖς σὺν τῷ F· φαίνεται Foι κῆνος· Σαπφώ. p. 427. Οἱ *usitatur Atticis et Ionibus. Prosæ scriptores usi sunt Plato et Xenophon. Dicitur, quod rectum accentum habens circumflectitur. Æoles cum F.* Φαίνεται Foι κῆνος. *Sappho.* Thus we are certain this digamma was used by the Æolians and some others of the old Greeks, and considered by them as a letter of

their alphabet. When the ancient Greek language was carried into Italy, both the character and power of the digamma passed thither with it. From the Pelasgic F very probably came the old Latin and afterwards Roman F: from the Æolic F or ϝ came the Etruscan ϝ, (which the reader may see in a plate p. 24 of Mr. Chishull's *Inscriptio Sigea.*) As the Roman language was compounded out of the old Latin and Etruscan, it took the power and character too of the Pelasgic F, in its own F: it took likewise the power, but not the character, of the Æolic or Tuscan ϝ, in its V. Some indeed think (Montfauc. Palæog. Gr. p. 562.) that the Roman language had originally the character as well as sound of the Æol. digamma. However, if it had, it certainly lost it afterwards; and for many ages the V was used till the time of Claudius both as a vowel and consonant; as a consonant, having the power of the Æol. digamma, as a vowel of the common *u*. Diomede and Priscian speak both of this. But I rather give it in the words of Cassiodorus, as the fullest to this purpose. *Est quædam litera in F literæ speciem figurata, quæ digamma nominatur, quæ duos apices ex gamma habere videtur. Ad hujus similitudinem soni nostri conjunctas vocales digammon appellare voluerunt, ut est,* votum, virgo. *itaque in prima syllaba digamma et vocalem oportuit poni,* Fotum, Firgo: *quod et Æolii fecerunt, et antiqui nostri, sicut scriptura in quibusdam libellis declarat. Hanc literam* Terentius Varro *dum vult demonstrare, ita perscribit, VA: qui ergo in hac syllaba sonus est, idem literæ erit. Nos hodie V literam in duarum literarum potestatem coegimus: nam modo pro Digamma scribitur, modo pro Vocali. Vocalis est, cum ipsa per se est; hoc enim cum cæteris quoque vocalibus patitur. si cum alia vocali, digamma est, quæ est consonans.* de Orthogr. cap. xi. there is more to the same purpose in his 4th chapter. Thus the Roman V answered two purposes, until the time of Claudius, who, disliking this double use of V, endeavoured to introduce the old Æolic or Tuscan character of the digamma, and so leave V a vowel only.

Nec inutiliter Claudius Æolicam illam ad hos usus F literam adjecerat. Quinct. i. 7. This institution of Claudius was certainly a good and useful one, though his authority could not establish it: for his new letter was not used long, but gave way to the consonant V, which again resumed its double power of digamma and *u*. Cæsar (says Priscian, p. 545.) *hanc figuram Ⅎ scribere voluit: quod quamvis illi recte visum est, tamen consuetudo antiqua superavit.* We, in English, have the sound of the W where we use no character at all: the word *one* we pronounce as if it were *wone*. The Romans continued after the time of Claudius to use the V for the digamma, as they had done before it. Quinctilian, in another place, speaks of their retaining the power, after having rejected the character of this Æolic letter: *Æolicæ quoque literæ, qua* servum cervumque *dicimus, etiamsi forma a nobis repudiata est, vis tamen nos persequitur.* Lib. xii. c. 10.

The figure of the Roman F being like the Æolic F, and a mistaken passage of Priscian (cited by Dr. Middleton in his little treatise *de Latin. liter. pronunc.*) have betrayed some persons into an erroneous opinion, that the powers of these two characters were alike: which was by no means the case. It is the Roman V, and not the F, that corresponds with the Æolic digamma. *V loco consonantis posita* (says Priscian, lib. i.) *eandem prorsus in omnibus vim habuit apud Latinos, quam apud Æoles digamma F.* The Roman F was a different letter, approaching nearer in its nature to the Greek Φ, nor yet altogether like that (as some persons have imagined, and among them Salmasius) being itself with very little or no aspiration. When the Romans expressed the Greek Φ, they did it by PH. *H quoque interdum consonans, interdum aspirationis creditur nota. hæc si* C *mutæ subjuncta fuerit,* χ *notat Græcam: si* P *præposita fuerit aspirationi,* φ *significat.* Diomed. lib. i. sub init. And though we sound the initial consonants of *forum* and *philosophia* alike, the Romans did not, *phi* having a strong aspiration, and *fo* scarce any. *Hoc*

tamen scire debemus (says Priscian, having mentioned *ph*, *φ*, and *f*) *quod non tam fixis labris est pronuncianda f, quomodo Ph.* Putsch. p. 543. see also p. 548. This difference is clearly expressed by Terentianus Maurus: "we," (says he, speaking of the Roman F)

Si quando Græcam φ necesse exprimi,
P et H simul solemus, non Latinam hanc [F] ponere;
Cujus a Græca recedit lenis atque hebes sonus.

The Roman F seems to have sounded more like our V; certainly Terentianus' description of the manner in which the sound of his f was formed, nearly suits our V:

Imum superis dentibus adprimens labellum,
Spiramine leni (velut hirta Graia vites)
Hanc ore sonabis.—Putsch. p. 2388.

So does the description, which Martianus Capella has given of it: F, *per dentes labrum inserius deprimentes, lingua palatoque dulcescit.* Though Capella here applies the word *dulcescit*, and Terentianus the epithet *lenis* to the F, to Quinctilian it appears to have been more offensive than any in the alphabet: *quæ sexta est nostrarum, pæne non humana voce, vel omnino non voce potius, per discrimina dentium efflanda est.* xii. 10. But which of our letters are we to suppose like the Roman V and Æolic digamma? most probably our W. This is doubted indeed by some persons (see *Middleton de Latin. lit.* in V) but affirmed by others, and those of the best authority, as Erasmus, Lipsius, Dr. Bentley, Mr. Dawes, and some others. The formation of the sound of the Latin consonant V, as described by Terentianus, corresponds in the exactest manner with that of our W, both being uttered, according to his words, *productius coeuntibus labellis.* (Putsch. p. 2386.) Now this would not be true of the Roman V, if sounded like our V; but is strictly so, if like our W. Thus *Martian. Capella:* V *ore constricto labrisque promulis exhibetur.* So Victorinus Afer in almost the same words with Te-

rentian: V *literam quoties enunciamus, productis et cœuntibus labris efferemus.* As the formation, so the sound of our W is well described by the Roman grammarians when they speak of their consonant V. The fullness of it, though without aspiration, is expressed by the words *pinguis* and *crassus.* Digamma (says Sergius) *inventum est, ut adhibito sermonibus* impinguesceret *sonus.* Again: *Præterea et hoc proprium V habet, ut digammon sonet, id est,* pingue *quiddam, quum sibi ipsa præponitur, ut* servus, vulgus. And so Terentianus on the same letter, v. 161, 2.

> *Ut* vade, veni, vota *refer, teneto* vultum,
> *Crevisse sonum perspicis et coisse crassum.*

Dionysius Halicarn. when he turns the Latin word *Velia* into Greek, calls it ΟΥ'ἔλια: in which Mr. Dawes thinks Dionysius is mistaken. By which mistake must be meant, either that Dionysius did not know the sound of the Latin consonant V, or if he did, that he applied to it improper letters from his own alphabet. But Dionysius could not be ignorant of the true sound and real power of this V, which he must have heard a hundred times every day during his long residence at Rome: and the word *Velia* itself, being the name of a well known place in Italy, he probably had very often heard pronounced by the Romans. Neither on the other hand is it likely, that this great critic, so well skilled in both languages, should not choose out from his own Greek alphabet those letters, whose nature approached the nearest to the Roman V; the sound of which he intended to convey to his Greek reader. It is evident from his book περὶ συνθ. that he had studied the minutest parts of his own language in the most accurate manner: and therefore, if he thought the sound of οὐ was the nearest to that of the Latin consonant V, we may, I think, presume that it was so, notwithstanding any modern authority to the contrary.

The propriety of Dionysius in assigning οὐ as the

nearest in sound to this V, is confirmed (if what he says needs confirmation) by the first words in a public memorial drawn up near 200 years before the time of Dionysius, and sent by the Romans to the Teians. It is given at length by Chishull, (Antiq. Asiat. p. 102.) with the name of Marcus Valerius (then Prætor for foreign affairs, in the year of Rome, 559) thus addressing the Teians in their own language: Μάρκος Οὐαλάριος, Μάρκου, στρατηγὸς, κ. τ. λ. *Marcus Valerius, Marci F. Prætor* ———*Concilio, Populoque Teiorum salutem,* &c. There can be no doubt of there being the greatest care taken on such an occasion to write the principal magistrate's name in proper Greek. There is, therefore, from the foregoing testimonies, the greatest reason to think that the sound of οὐ was from among all the Greek letters the nearest to that of the Roman V. What then was the sound of this οὐ? Most are agreed, it was like that of the Latin* *u*, these two appearing as convertible between the two languages: οὐρανία becoming *Urania,* and *custodia* Κουστωδία. Now both the οὐ and *u* are generally thought to resemble our *oo,* or the French† *ou:* and both these latter dipthongs nearly agree with our W; the French *oui* sounding like our *we,* Corn*ou*aille, Corn*w*all; and indeed our own W is analyzed by the eminent author of a late "Introduction to English Grammar," into *oo.* (p. 33. in the note.) Certainly many words beginning with V in Latin, that have passed into our own language, are by us used with the W: *vinum, wine; vasto, to waste; via, way; vicus, wick* (a termina-

* Priscian. p. 554. "*Quod nos secuti* [Æolicam scilicet rationem] *u modo correptam, modo productam habemus, quamvis videatur οὐ dipthongi sonum habere.*

† *Dipthongus οὐ profertur veluti* ou *in dictionibus Gallicis* nous, vous. Scot. Gramm. 3. And the like sound of the Latin *u* is clear from a passage in Plautus (Menæch. p. 622. edit. Lambin. fol.)

MEN. *Egon' dedi?* PEN. *Tu, tu istis, inquam, vin' afferri Noctuam,*
Quæ tu, tu, usque dicat tibi? nam nos jam nos defessi sumus.

It here appears an owl's cry was *tu tu* to a Roman ear, as it is *too too* to an English. Lambin, who was a Frenchman, observes on the passage, "Alludit ad noctuæ vocem seu cantum, *tu, tu,* seu *tou, tou.*"

tion to several names of places) *ventus, wind; vespa, wasp*, &c. Aspiration seems every way excluded from this V: which had, as Scaliger says twice in one page, *sonum mollissimum* (de ling. Lat. c. 10.) The Greek writers in general, after Dionysius, as well as before him, when they have occasion in Roman names to turn this V into Greek, most commonly do it by οὐ, as Dionysius above: Severus becomes Σεουῆρος, Verus οὐῆρος, Varro οὐάρων, Virgilius οὐεργίλιος, Vespasianus οὐεσπασιανός. And, on the other hand, the Latins have turned the οὐ into V, as from οὐαὶ *væ*. Sometimes indeed their V becomes in Greek B. Dionysius writing Varro Βάῤῥων, and Plutarch making *Servius* Σερόυιος, and Σέρβιος. And Gaza, one of the most learned of the latter Greeks, in his translation of Cicero's treatise *de Senectute*, for *Turpione Ambivio magis delectatur* writes ἐπὶ Τυρπίωνι Ἀμβιβίῳ ἥδεται: and for *vidi etiam senem Livium* εἶδον ἔτι καὶ Λίβιον γέροντα. There certainly was some relation between the Æolic digamma and B, which seems to have been a favourite letter of the Æolians. *In B etiam solet apud Æoles transire F digamma, quoties ab* ρ *incipit dictio quæ solet aspirari, ut* ῥήτωρ βρήτωρ *dicunt. Priscian. cap. de lit.* The same is mentioned by Joan. Grammaticus and Corinthus, who say that, "to words beginning with ρ they prefix β, and avoid the aspirate, as ῥόδα βρόδα, Ῥαδάμανθυς Βραδάμανθυς, ῥάκος βράκος." So Caninius: "Lacones, Cretenses, et Pamphylii pro digamma utuntur β, ὠιὸν ὠβεὸν *ovum*, φάος φάβος *lumen*. *Hesychius* citat θάβακος *sedes, et* δάβαλος *lampas, pro* θᾶκος, δαλός." And as among the Greeks themselves there was some affinity between β and the Æol. digamma, so there was between the β and Latin V, as appears in Greek words passing into Latin, βιῶ *vivo*; βιοτὴ *vĭŏta, vita*; βαδίζω, βάδω *vado*; βῆναι, βαίνω *venio*; βόσκω *vescor*; βόρος *vorax*. Lipsius on the affinity, which he says there was among the ancients between B and V, both in writing and pronunciation, grounds a pretty emendation of a fragment of Afranius preserved by Gellius, where it stands thus:—

"Hem iste parentum est vitabilis liberis,
"Ubi malunt metui, quam vereri se a suis."

There is neither sense nor metre in the former line, as we here read it. Muretus was sensible of it, and altered it thus: "Horumce parentum est vita *bilis* liberis." i. e. *amara, odiosa.* A correction this not unworthy of Muretus. But Lipsius thinks he proposes a better in

"Horumce parentum est vita *vilis* liberis."

By the change of V into B, he would restore a line of Pacuvius, which appears in Nonius thus:

"Non potest hic, Melanippe, sine tua opera exantlari *clavos.*"

For *clavos* he reads *labos.* (*Lips. Var.* Lect. ii. 28.) He speaks there of the treatise of Adamantius Martyr "de affinitate V et B," which he says he had seen in manuscript: of which we have only some short extracts in the fifth and eighth chapters of *Mag. Aurel. Cassiodorus* de Orthogr. Salmasius thinks, that even "cum linguam Romanam puriorem usurparent, *bitulum* pro *vitulo* dixisse, et *vellum* pro *bello,* cujus hodieque pronunciationis vestigia expressa remansere in Glossariis Latino-Græcis ante mille annos scriptis" (de *Hellenist.* p. 62. and more to the same purpose in *Præfat.* ad *Philox. Gloss.* à *Labæo.*) The like remark is in Peter Victorius. Var. Lect. xxvii. 2. The Latin B in many words passes with us into V: *habeo, have; taberna, tavern; libero, deliver.* But though the B is sometimes used in Greek versions as corresponding with the Roman consonant V, yet it is not so often as οὐ; Σεουῆρος being met with more than twelve times in Goltzius' medals, where Σεβῆρος is but thrice.

Dionysius, when he writes Οὐέλια to express Velia, says, "The old Greeks (*i. e.* the Æolians and Pelasgians) used frequently to prefix to words beginning with a vowel, this οὐ expressed by a single character. And that single

character was as a Γ, with two transverse lines joined to a perpendicular one." Σπένδονταί γε δὴ πρὸς τοὺς Πελασγοὺς, καὶ διδόασιν αὐτοῖς χωρία, τῆς ἑαυτῶν ἀποδασάμενοι, τὰ περὶ τὴν ἱερὰν λίμνην, ἐν οἷς ἦν τὰ πολλὰ ἑλώδη, ἃ νῦν κατὰ τὸν ἀρχαῖον τῆς διαλέκτου τρόπον, Οὐέλια ὀνομάζεται. σύνηθες γὰρ ἦν τοῖς ἀρχαίοις Ἕλλησιν, ὡς τὰ πολλὰ, προτίθεναι τῶν ὀνομάτων, ὁπόσων αἱ ἀρχαὶ ἀπὸ φωνηέντων ἐγίνοντο, τὴν ΟΥ᾽ συλλαβὴν ἑνὶ στοιχείῳ γραφομένην. τοῦτο δ᾽ ἦν ὥσπερ γάμμα διτταῖς ἐπὶ μίαν ὀρθὴν ἐπιζευγνύμενον ταῖς πλαγίαις, ὡς Ϝελένη, καὶ Ϝάναξ, καὶ Ϝοῖκος, καὶ Ϝανὴρ, καὶ πολλὰ τοιαῦτα. (Antiquit. Rom. p. 16. edit. Sylb.)

Thus much concerning the character and power of the digamma. Its application to the correction of some imperfect Greek metre, particularly that of Homer, in many places, has been pointed out in general by Dr. Bentley, and made more fully, with a different name given it, by Mr. Dawes. This proposed use of the digamma hath been thought whimsical by some persons, and ridiculed by others; by one especially, who in learning and knowledge was as much inferior to Dr. Bentley, as in taste and genius he was superior to most of his age. The critic is introduced by the poet as saying,

Roman and Greek grammarians! know your better:
Author of something yet more great than letter;
While tow'ring o'er your alphabet, like Saul,
Stands our digamma, and o'ertops them all.

Mr. Pope here intended to expose Dr. Bentley's insolence, not his ignorance: but through a mistake of his own he has made the Doctor speak like an illiterate, as well as vain man. Would he ever call himself greater than the Roman and Greek grammarians for being the author of a letter, which he meant to introduce solely on the authority of those very grammarians? Or would he speak of the digamma as in figure o'ertopping the rest of the alphabet, when he must so well understand the foregoing passage of Dionysius; who says not a word of its

extraordinary size, only that it was like a gamma, with this difference, that it had two transverse lines joined to a perpendicular one, F, the common gamma having only one, Γ? That great critic's application of this ancient Greek letter, notwithstanding the sneer of the satyrist, is an extraordinary instance of that sagacity, which was almost peculiar to him; and is now confirmed by the express testimony of one of the greatest grammarians of antiquity, Apollonius, who in parts of his writings lately published, and not known to Dr. Bentley at the time of his first proposing the introduction of the digamma, mentions it by name as used by the old poets in those very words, to which the Doctor added it by conjecture. I cannot help mentioning another particular confirmation, which one of his conjectures has received since his first offering of it. The epigram of Philodemus, which he said would throw light on *Hor.* Serm. i. 3. v. 120, 121. if it were found, has lately been published in an *Anthologia* of Greek epigrams by Reiskius at *Lipsic*, 1754, and illustrates the sense of the passage according to the Doctor's explanation of it. This epigram of Philodemus, a famous Epicurean Greek in the time of Cicero (*Fin.* ii. 35.) is addressed by him to the celebrated Piso, his scholar.

Εἰνὶ μυχοῖς κραδίας δοιοὺς περιθάλπω ἔρωτας
Τὸν μὲν Ῥωμαΐδος, τὸν δὲ Κορινθιάδος,
Ἡ μὲν ματρώνας τε τρόπους καί ἤθεα στέργειν
Οἷδ' ἀπὸ κεκρυφάλου μέχρι περισκελίδων.
Ἡ δὲ χύδην παρέχει πάσῃ φιλότητι προσηνῶς
Πλαστουργοῦσα τύπους τοὺς Ἐλεφαντιάδος.
Ἂν δὲ μίαν τάνταιν, Πεῖσον, μ' αἵρειν ἐπιτέλλεις,
Εἰν Ἐφύρῃ μίμνω, ΤΗΝ Δ' ΑΡΑ ΓΑΛΛΟΣ ΕΧΟΙ.

We from hence see the propriety of his reading,

Illam, post paulo, sed pluris, si exierit vir,
Gallis: Hanc Philodemus ait, sibi, quæ neque magno, &c

But to return to his digamma. When a hint of this kind is once given, it is apt to be so much improved by others, as perhaps sometimes to be extended too far. Whether some critics, proceeding on the Doctor's plan, have not inserted this letter in some words, to which it did not originally belong, I presume not to say. There is, I think, one circumstance in this case of the digamma, which may be a safe guide to conjecture: I mean, when there is a Roman word, derived from the Greek, with the digamma, we may fairly conclude that the Greek word itself had formerly the same: that ἰς therefore had it, from whence *vis*, οἶκος *vicus*, οἶνος *vinum*, εἴδω ἴδον *video*, &c. especially as these and many other such words in their position through Homer require, in order to perfect the metre, the addition of a consonant. This seems an application of it on sure principles. Beyond this there is room for more ingenuity than certainty.

This digamma bearing some resemblance in figure to the other Greek letters Γ, Τ, Ι, Π, hath occasioned many mistakes in Hesychius, as is observed by Dr. Taylor in his *Lectiones Lysiacæ*, c. 9. and in his commentary on *Marmor Sandvicense*, p. 44. and by Albertius on Hesychius. Thus Dr. Taylor has well explained Homer's σιγαλόεις out of Hesychius by ποικίλος τῇ γραφῇ, and supposed it should be read σιFαγόFεις, as σιαλῶσαι is explained in Hesych. by ποικίλαι: in the latter word, σιαλῶσαι, the digamma being entirely omitted; and in the former, σιγαλόεις, changed into a Γ. Mr. Dawes, in his *Miscel. Crit.* p. 181, 182. hath collected some words into which the Γ hath crept instead of F; and adds to them ἀγάζεσθαι, which he supposes should be ἀFάζεσθαι, from whence Homer's ἀFάσσατο, commonly read ἀάσσατο. I am strongly induced to believe that Homer's Γέντο may be added to that list, and was originally written Fέντο. The common account of Eustathius, of γ being prefixed, is very unsatisfactory. Ἕλω, from whence is ἕλτο, ἕντο, probably had the digamma, as the Latin *vello*, or *volo* seems deduced from it. Hesychius explains γέντο by λαβεν. And the very next word to it in Hesychius,

Γέντα, (explained κρέα, σπλάγχνα) is evidently for Fέντα, from whence Venter. And, just after that, Γέντινοι (for Fέντινοι) οἰκεῖοι, which Guietus explains οἱ ἐντὸς ὄντες. Then Γέντερ (for Fέντερ) κοιλία: *pro* βέντερ, says Salmasius. So Γιτέα (for Fιτέα) ἰτέα, the same with ἴτη and ἴταξ, Lat. *vitex:* with us, *withy*. With the help of the digamma, and no otherwise, it is easy to conceive how ἴδον came to be used, contrary to the apparent form of all other aorists beginning with a vowel; since it not only takes no augment, but even loses one of the times it had in εἶδω. But this difficulty vanishes at once, if we suppose it was originally Fείδω, whose second aorist was then regularly ἔFιδον, as ἔλιπον is of λείπω: and that, when this character was dropped, without any other letter in this word being substituted in this room, it was left from the Ionic Fίδον, ἴδον. The supposition that Homer's γέντο is for ἔντο, with the digamma prefixed, is much favoured by a passage in Herodian περὶ μεγάλου ῥήματος (in Aldi Thesaur. p. 205.) where he inquires πόθεν τὸ γέντο, and says it is ἐκ τοῦ ἕλω τὸ λαμβάνω, οὗ ὁ παθητικὸς ἐνεστὼς τὸ ἕλομαι, καὶ ὁ παρατατικὸς ἑλόμην, τὸ γ ἕλετο καὶ κατὰ συγκοπὴν αἰολικὴν ἕλτο, καὶ κατὰ μετάθεσιν τοῦ λ εἰς ν δωρικῶς ἔντο, καὶ πλεονασμῷ τοῦ Γ ΑΙΟΛΙΚΩΣ γέντο. From the manner in which the Γ is here mentioned, it is probable the Æolic digamma is meant by Herodian.

In regard to the Γ appearing sometimes instead of F, Mr. Bowyer (*Postsc.* ad *Kust.* de Verb. Med. 143.) thinks this is not always a corrupt reading arising from the error of its transcriber, but sometimes proceeded from some affinity between the gamma, as pronounced by some nations, and the digamma: as from ἀγορὰ comes *forum*, from γαλῆ *felis;* and what the French call *Galles*, we do *Wales; guerre, war.** This may have been the case sometimes. But, undoubtedly, in a pas-

* So Lipsius, "Digammos a *figura* dicta, non a *sono*: quamquam et in parte inclusus ille. Nam sæpe ubi W duplex, G rescriptum reperies: ut *Wilhelmus Guilhelmus, Waltherus Gualtherus, de pronunc.* c. xii.

sage cited above from Apollonius, the γ is by a mistake of the copyist inserted for F, in γέθεν; for Apollonius not two lines before says the digamma was used in this word, mentioning it by name, Αἰολικὸν Δίγαμμα, and then gives an instance of it from *Alcæus* in ἄτερ γέθεν: where we can have no doubt but it should be Fέθεν.

The similar forms of letters (though the lines that compose them, considering their smallness, seem variously modified to as great a degree of diversity, as human wit and sagacity could possibly carry them) have yet, as is well known, miserably corrupted the text of ancient books. Thus the likeness between the small Roman *r* and *t* hath, I believe, corrupted the following passage of Virgil in his naval games: Æn. v. 130.

> *Hic viridem Æneas frondenti ex ilice metam*
> *Constituit, signum nautis,* pater, *unde reverti*
> *Scirent, et longos ubi circumflectere cursus.*

By the insertion of *pater* here in the second line, the construction is embarrassed in a manner unknown to Virgil: the word itself is unnecessary, if not absurd. When it is joined in construction with *Æneas* in the other parts of the poem, it is generally close in position likewise: *Tum pater Æneas; at pater Æneas;* &c. Thus it is used in seventeen places: I can find but one where they are disjoined, Æn. viii. 28.

> *Cum* pater *in ripa, gelidique sub ætheris axe*
> Æneas, *tristi turbatus pectora bello,*
> *Procubuit.*

Here, however, though *pater* is separated, it yet stands first as in *pater Æneas:* and the sense of the word here is very emphatical. In like manner *pater* is closely joined with *Anchises* in nine places, and separate but once,

where the construction is however perfectly easy, Æn. iii. 610.

Ipse pater *dextram* Anchises, *haud multa moratus,*
Dat juveni.

On which account I suspect our common reading not to be Virgil's, and that he wrote it thus:

Hic viridem Æneas frondenti ex ilice metam
Constituit; signum nautis patet, *unde reverti*
Scirent, et longos ubi circumflectere cursus.

The changing of two letters in ἐναντίον for two others of a form somewhat similar, will perhaps give the true sense of a passage in *Œdip. Col.* of Sophocles. Œdipus towards the close of that defence, which he makes for himself against Creon before Theseus, says, "My hands have indeed been guilty of my father's murther, but they were guided in this by accident, perhaps by the Gods. Yet you upbraid me with the whole of this, *before these people.*"

Τοιαῦτ' ὀνειδίζεις με τῶνδ' 'ENANTI'ON. v. 1057.

Thus he speaks, according to the present reading. But would not the conclusion here be much fuller, and more agreeable to the manner and spirit of Sophocles, were we to read

Τοιαῦτ' ὀνειδίζεις με τῶνδ' 'ANAI'TION.

"And yet you injuriously charge me with the whole of this, *innocent as I am.*"

In the same play, v. 1585.

ΣΤΡΕ'ΨΑΝΤΑ χειρὸς τῆς ἀνικήτου βέλη.

What if instead of στρέψαντα here, which seems too weak a word applied to thunder, it were read

ΣΚΗΨΑΝΤΑ χειρὸς τῆς ἀνικήτου βέλη.

Σκηπτὸς is often used, particularly by the tragic poets, to express thunder, lightning, or storm; and by the best authors in general: see *D'orville* ad *Chariton*. p. 692. and *H. Steph.* Thes. Gr. in V.

CHAP. V.

On the accent of the old Greeks. Some passages of Dionysius of Halicarnassus and Plutarch considered. The tones as well as times regarded by the ancients in their compositions. Importance of accent to harmony.

IN regard to the accents among the old Greeks, (I do not here mean the marks or *virgulæ*, which we now see in the editions of their books, the introduction and use of which I shall consider in another place) that they did regularly raise and sink their voice on certain syllables, I cannot help thinking as needless to prove from passages of their own authors, as it would be to prove laboriously from Plato, Aristotle, and Plutarch, that they walked with their two legs, or saw with their two eyes. If they had a voice, with two or three different notes belonging to it in use, they could not avoid having accent.*

But in order to comply in some measure with the common expectation of readers on this subject, I shall just mention, that the present names of accents, though used more frequently by later Greek critics and grammarians, were by no means first invented by them to express a thing of their own discovery, but were well known to the Greeks of the earlier and purer ages. Aristotle, we have seen above, uses ὀξύτης in the accentual sense. He uses likewise the word προσῳδία, as we do, in his *Poetics* and *Elenchi*. Plato, in his † *Cratylus*,

* "Quando has [accentuum Græcorum] *notas* cæperint apponere, non inquiro: *res ipsa* semper fuit." *D'orvill.* Crit. Vann. p. 333.

† Speaking of the etymology of some compounded words, he says, πολλάκις ἐναμβάλλομεν γράμματα, τὰ δ' ἐξαιροῦμεν——καὶ τὰς ὀξύτητας μεταβάλλομεν. *Sæpe inserimus literas, aliasque eximimus——et* acumina *mutamus.* He then gives an instance of this in Διὶ φίλος· τό, τε ἴτερον αὐτόθεν ἰῶτα ἐξαίλομεν, καὶ ἀντὶ ὀξείας τῆς μέσης συλλαβῆς, βαρεῖαν ἐφθιγξάμεθα. *In* Διὶ φίλος, *alterum iota eximimus, et pro* acuta *media syllaba gravem pronunciavimus. Instead of* Διὶ

mentions the very words ὀξεῖα and βαρεῖα as regarding merely the accent of the voice. Dionysius of Halicarnassus, speaks as distinctly of these tones by the names we now have of them, as he does of long and short quantity. "Every word," says he, "that is placed in a sentence, is not pronounced with the same intension of voice: one is expressed with an acute [on its last syllable] one with a grave, and one with a tone compounded of the other two. Of those that have these two tones, some have the acute and grave in close conjunction on the same syllable, which we then call circumflex: some have them separate, each with its distinct proper power on different syllables. In dissyllables there is no middle place for acute or grave: in polysyllables of all kinds, there is a single syllable that has the acute, and all the others have graves."*

φίλος it was pronounced Δίφιλος, by leaving out one iota of διΐ, and giving the φι a grave instead of an acute. He then proceeds and gives an example in the word ἄνθρωπος of an opposite case, where some letters were added, and the tones likewise changed. ἄλλων δὲ τοὐναντίον ἐμβάλλομεν γράμματα, τὰ δὲ ὀξέως βαρύτερα φθεγγόμεθα. Τοῦτο τάνυν ἂν καὶ τὸ τῶν Ἀνθρώπων ὄνομα πάσχοιεν. κ. τ. λ. *In aliis contra vocabulis addimus literas: et quæ erant acutæ, graviores pronunciamus*, &c. T. i. p. 399. edit. *Serr.*

* Οὐ μὴν ἅπασά γε ἡ λέξις, ἡ καθ' ἓν μέρισι λόγου τασσομένη τῆς αὐτῆς λέγεται τάσεως· ἀλλ' ἡ μὲν ἐπὶ τῆς ὀξείας, ἡ δὲ ἐπὶ τῆς βαρείας, ἡ δὲ ἐπ' ἀμφοῖν. τῶν δὲ ἀμφοτέρας τὰς τάσεις ἐχουσῶν, αἱ μὲν κατὰ μίαν συλλαβὴν συμφαρμόνον ἔχουσι τῷ ὀξεῖ τὸ βαρὺ, ἃς δὴ περισπωμένας καλοῦμεν· αἱ δὲ ἐν ἑτέρῳ τε καὶ ἑτέρῳ χωρὶς ἑκάτερον, ἐφ' ἑαυτοῦ τὴν οἰκείαν φυλάττον φύσιν. Καὶ ταῖς μὲν δισυλλάβοις οὐδὲν τὸ διὰ μέσου χωρίον βαρύτητος καὶ ὀξύτητος· ταῖς δὲ πολυσυλλάβοις, οἷαί ποτ' ἂν ὦσιν, ἡ τὸν ὀξὺν τόνον ἔχουσα μία ἐν πολλαῖς βαρείαις ἔνεστιν. *Dionys.* περὶ συνθ. τμημ. ιά.

The word τείνω, though in its general primary signification it expresses extension every way, in *length* as well as *height*, yet when used in a prosodical sense, is restrained to the signification of *height alone*; and so are its derivatives τάσις, τόνος, from whence the Latin *toni*, or *tenores*, and our *tones*. It is constantly used in this sense through the old musical writers. Scaliger gives an explanation of these words being used thus. *Hos omnes Græci τόνους vocavere, translata ratione à fidibus, quarum intentione aut remissione acutior graviorve redderetur vox.* de caus. ling. Lat. ii. 53. But whatever was the reason of this word's particular application to the *height* of sound, it certainly is so applied in fact. Ἔντονον is explained in Hesychius by ὀξύ. Ἀνατείνω in Stephens, by *sursum extollo, erigo,*

I know he speaks in the same chapter of the contrariety of accents to metre on some occasions; and that

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sustollo, attollo; as likewise ἐντείνω and ἐντείνω, *metaphorice ab intentione arcus vel lyræ*. Every one knows that the usual difference between a man's voice and a woman's consists in this, that the former uses lower, or deeper notes than the latter: what difference there is, is in the comparative *height* of the notes, not in the *length*. When, therefore, I find τόνος βαρὺς used to distinguish a man's voice from a woman's, I am certain that those two words refer only to *high* and *low*. This then I find in Lucian, in his εἰκόνες he is there describing a fine voice, and says, πᾶς δὲ ὁ τόνος τοῦ φθέγματος, οἷος ἀπαλώτατος, οὔτε βαρὺς, ὡς εἰς τὸ ἀνδρεῖον ἥρμοσται, οὔτε πάνυ λεπτὸς ὡς θηλύτατος εἶναι. *Omnis vero tonus vocis mollissimus, neque* gravis, *ut qui virilis, neque valde tenuis ut prorsus muliebris esset*. Thus Aristotle applies ὀξὺ and βαρύ: διὸ καὶ Ὀξὺ, δυνάμεως σημεῖον. καὶ ἔργον τὰ ΑΝΩ ᾄδειν. τὰ δὲ Βαρία ΚΑΤΩ. *Probl.* sect. xix. et *Physiog.* c. 2. As βαρὺς in Greek, so *gravis* in Latin, when applied to sound, signifies *lowness*: thus Lucretius uses it, iv. 549.

> *Quum tuba* depresso graviter *sub murmure mugit.*

and Virgil, *Tum sonus auditur* gravior, *tractimque* susurrant, where he is expressing the low humming of bees. So Cicero *de Orat.* iii. 6. *Est item contra quiddam remissione* gravissimum, *quoque tanquam sonorum gradibus* descenditur. From αἴρω *tollo*, comes in like manner ἄρσις as opposed to θέσις on which Scaliger speaks thus; *Syllabæ igitur modus, quo tollitur in ea vox acutior, dictus est a Græcis ἄρσις, recte sane: in alteram autem subeuntem cum demittatur vox, θέσιν appellarunt, minus commode:—quæ melius κατάθεσις dicta fuisset:—vel* æquabilitatem vocis *potius appellassent. unde etiam in musicis ὁμοτονίς quidam dicuntur tractus, in quibus ἄρσις est nulla.* See likewise the account of ἐπίτασις and ἄνεσις above in ch. i. So in Priscian. *in unaquaque parte orationis* arsis *et* thesis *sunt, velut in hác parte* natura: *ut quando dico* natu, *elevatur vox et est arsis in* tu; *quando vero* ra, *deprimitur vox, et est thesis.* Nigidius, (in Gellius xiii. 25.) speaking of the accent of the word *Valeri* in the genitive case, says, "secunda syllaba *superiore* tono est, quam prima; deinde novissima *dejicitur*. at in casu vocandi *summo* tono est prima; deinde gradatim *descendunt*." The remark of Gellius himself upon this is, "*summum* autem tonum προσῳδίαν acutam dicit." Quinctilian, when he speaks of a syllable being acuted, says, *acute excitatur*. And the old Roman philologist, Martianus Capella, calls the *tenores* or *tonos, fastigia et cacumina*, which perhaps should be read *acumina*, as being the word more often used—*Accentus* (says Diomedes) *quidem* Fastigia *vocaverunt, quod capitibus literarum apponerentur; Alii* tenores *vel* tonos *appellant. Nonnulli* acumina *definire maluerunt*. Thus Herodian applies the word ἐγείρω to the acute. Ἐκ δὲ ἀντωνυμιῶν, αἱ μὲν ἐγείρουσαι τὴν ὀξεῖαν τὴν πρὸ αὐτῶν, ἐγκλιματικαὶ καλοῦνται· αἱ δὲ μὴ ἐγείρουσαι, ὀρθοτονούμεναι. *Herod.* περὶ ἐγκλισ. *Ex pronominibus, ea quæ acutum* excitant *ante se, enclitica vocantur: quæ vero non illum* excitant, ὀρθοτονούμενα, i. e. *rectum accentum ha-*

passage hath been urged as affording an invincible and conclusive argument against the use of accents in general among the old Greeks. But if we consider this passage a little, we shall see how very unfairly it has been represented in relation to this subject. I allow then, that Dionysius doth complain of accents as subversive of quantity, on some occasions: but on what occasions? Why, when some unskilful composers of music (for in this place he is comparing the modulation of τῆς ὀργανικῆς τε καὶ ᾠδικῆς μούσης with that of common discourse, the διαλέκτου μέλος), when they, I say, who set the Greek odes to music, did sometimes join a long syllable to a short note, an acuted one to a grave note, and *vice versa*; who made (as he there * says) the words bend to the musical notes, and not the notes to the

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bentia. And so Apollonius in fifty places calls the acute διεγηγερμένον τόνον.

It should be remembered, that besides the *arsis of accent*, mentioned here by Scaliger and Priscian, there is another that more frequently occurs in grammatical writers, the *arsis of metre*, relating to the elevation of the foot or hand at the beginning of feet, in order to mark the division of their times in scanning. "*Arsis igitur ac Thesis* (says Mar. Victorinus) *quas Græci dicunt, id est sublatio ac positio, significant pedis motum. Est enim arsis sublatio pedis sine sono: Thesis positio pedis cum sono.*" *Putsch.* p. 2482. This raising of the foot, in dividing the times, should not be confounded with the arsis of accent, which signifies the elevation of voice. The metrical arsis often takes place on a grave syllable, that has the accentual thesis. More will be said on this in another place.

* Ἡ δὲ ὀργανική τε καὶ ᾠδικὴ μοῦσα— τὰς λέξεις τοῖς μέλεσιν ὑποτάττειν ἀξιοῖ, καὶ οὐ τὰ μέλη ταῖς λέξεσιν, ὡς ἐξ ἄλλων τε πολλῶν δῆλον, καὶ μάλιστα τῶν Εὐριπίδου μελῶν, ἃ πεποίηκε τὴν Ἠλέκτραν λέγουσαν ἐν Ὀρέστῃ πρὸς τὸν χορόν·

Σῖγα, σῖγα, λευκὸν ἴχνος ἀρβύλης
Τιθεῖτε, μὴ κτυπεῖτε.
Ἀποπρόβατ' ἐκεῖσ', ἀπόπροθι κοίτας.

Ἐν γὰρ δὴ τούτοις, τὸ σῖγα σῖγα λευκὸν, ἐφ' ἑνὸς φθόγγου μελῳδεῖται, καίτοι τῶν τριῶν λέξεων ἑκάστη βαρείας τε τάσεις ἔχει καὶ ὀξείας. Καὶ τὸ Ἀρβύλης ἔτι μέσῃ συλλαβῇ τὴν τρίτην ὁμότονον ἔχει, ἀμηχάνου ὄντος ἓν ὄνομα δύο λαβεῖν ὀξείας. καὶ τοῦ Τιθεῖτε, βαρυτέρα μὲν ἡ πρῶτη γίνεται, δύο δὲ μετ' αὐτὴν ὀξύτονοί τε καὶ ὁμόφωνα· τοῦ Κτυπεῖτε, ὁ περισπασμὸς ἠφάνισται· μιᾷ γὰρ αἱ δύο συλλαβαὶ λέγονται τάσει. Καὶ τὸ Ἀποπρόβατε, οὐ λαμβάνει τὴν τῆς μέσης συλλαβῆς προσῳδίαν ὀξεῖαν, ἀλλ' ἐπὶ τῆν τετάρτην συλλαβὴν καταβέβηκεν ἡ τάσις τῆς τρίτης. *Quæ vero instrumentis cantuique aptatur Musa——dictiones concentui submittendas postulat, non vero concentum dictionibus: ut ex multis aliis patet, et præcipue ex hoc Euripidis*

words. This he instances in some lines out of the *Orestes* of Euripides:

> Σῖγα, σῖγα, λευκὸν ἴχνος ἀρβύλης
> Τιθεῖτε, μὴ κτυπεῖτε.
> Ἀποπρόβατ' ἐκεῖσ' ἀπόπροθι κοίτας.

Now, says he, "though it is impossible there should be more than *one* acute in one word, yet the word ἀρβύλης here is made to have *two*, by having the same tone on the middle and third syllable." Where are these *two?* not on the word, according to any pronunciation that would be assigned it by the patrons of accents, or by the common rules of them: by them it has but *one*, as Dionysius himself limits it. Where then were the *two*, which he objects to? why, in the musical notes of those composers, who set these lines of Euripides to music; and, in doing that, gave as high a note to the last syllable of ἀρβύλης, as to the second: so that, according to these musicians, the word was accented thus, ἀρβύλής. So in κτυπεῖτε (says he) "the circumflex is by them quite destroyed: for, by their setting the long syllable πεῖ to a note like that, which they assigned to the short syllable next to it, these two syllables, of

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cantico, quo in Oreste *facit Electram ad chorum uti:*

> *Tacite, tacite, candidum soleæ vestigium*
> *Ponite, strepitum ne edite.*
> *Abscedite hinc procul a lecto.*

Nam in his σῖγα, σῖγα, λευκὸν, uno vocis sono decantantur, etiamsi trium harum dictionum unaquæque suos habeat tam graves quam auctos accentus. Et vox Ἀρβύλης *quoque in tertia syllaba eundem quem in media tonum habet, etsi nequit fieri, ut una dictio duos habeat acutos. Ac vocabuli,* Τιθεῖτε, *gravior quidem prima fit syllaba, duæ verò sequentes acutum eundem habent. Vocabuli,* Κτυπεῖτε, *circumflexus penitus obscuratur: una enim duæ syllabæ intensione efferuntur. Et vox,* Ἀποπρόβατε, *non habet in media syllaba accentum acutum, sed usque ad quartam syllabam transfertur intensio tertiæ.* I have here corrected the common Latin version, which in some places is faulty. In many other translations of passages from the Greek authors, which I have occasion to cite throughout this Essay, I have not thought it necessary to adhere to the common versions, but have often given a new one.

different accent and quantity, are by them reduced to an equality. And in ἀποπρόβατε the middle syllable hath not the acute, which is carried to the fourth syllable." But it surely is not carried to the fourth now; nor can be according to our modern accentuation. By that, ἀποπρόβατε is acuted on the middle syllable, in the very manner which Dionysius here prescribes. The method then of accenting these lines in Euripides, remarked here by Dionysius, is as follows:

Σίγά σίγά λεύκόν ἴχνος ἀρβύλής
Τιθείτέ, μὴ κτυπείτέ,
Ἀποπροβάτ' ἐκεῖσ' ἀπόπροθι κοίτας.

Whether the giving of such tones to these syllables in music be really a fault, I pretend not to say: let musicians* themselves settle that with Dionysius. I only

* However the common *accent* of syllables might be regarded by the Greek composers of music, it seems to be acknowledged that the *quantity* was duly observed. *Probabilior eorum est opinio, qui dicunt, toni seu vocis prolationem, syllabæ quantitatem semper sequi.* Thus writes the learned author of a piece *de Antiqua Musica Græca*, printed at the end of the Oxford *Aratus:* and this he grounds on good authority, particularly on that of Martianus Capella. I know not any writer, that expresses the quality of lowness and height in sound, with more perspicuity and elegance, than Capella. *Constat omnis modulatio ex gravitate soni et acumine. Gravitas dicitur, quæ modi quadam demissione mollescit: acumen vero, quod in aciem tenuatam gracilis et erectæ modulationis extenditur.*—Satyr. lib. ix.

The author of a letter to Mr. Avison, concerning the music of the ancients, speaks thus of their observation of *quantity*. "The tunes which were played to odes, like those of Horace, must have been plain and simple, because of the speedy return of the same stanza, and because of the *quantity* of the syllables, which was not to be violated, or at least, not greatly, by the music. The modern musicians, who have attempted to set such Latin or Greek odes to music, have often too much neglected this rule of suiting the *tune* to the *metre*, and have made *long* syllables *short*, and *short* syllables *long*, and run *divisions* upon single ones, and repeated some of the words. In modern *vocal music* we regard not this law, but perpetually sacrifice the *quantity* to the modulation; which yet surely is a fault. If we had the old musical notes which were set to any particular ode or hymn, that is extant, I should not despair of finding out the length of each note; for the *quantity* of the syllable would probably be a tolerable guide: and I would consent to truck the works of Seignior Alberti for the tune that was set to Pindar's

Χρυσία φόρμιγξ Ἀπόλλωνος."

mention the thing as a fact, which he censures, for being not only contrary to quantity, but the true accent of the language too. I have taken this particular notice of that passage in his works, because I know it hath, either with inconsiderate haste or wilful misconstruction, been alleged to shew that he objected to the use of accents in general pronunciation, whereas he there objects to the abuse of particular accents among musicians, who, in setting their words, neglected the ordinary quantity and accent.

After he has exemplified his assertion by particular instances, then follows the favourite passage of the enemies of accents; *ἡ μὲν γὰρ πεζὴ λέξις οὐδενὸς οὔτε ὀνόματος οὔτε ῥήματος βιάζεται τοὺς χρόνους, οὐδὲ μετατίθησιν· ἀλλ' οἵας παρείληφε τῇ φύσει τὰς συλλαβὰς, τάς τε μακρὰς καὶ τὰς βραχείας, τοιαύτας φυλάσσει.*—"Now prose, [which is not subject to this perversion of musical composers] never violates nor transposes the quantity of any noun or verb; but preserves the natural quality of syllables both long and short." These lines Dr. G. hath inadvertently twice quoted, without attending in the least to the context, as a proof against accents, and advanced them in the title of his book, as the bulwark of quantity; of which he is very tender and tenacious, though not so much as I am myself, as will appear in the following pages. Accordingly I should most readily reject the present accentual system in Greek, if it were really contrary to quantity, as hath been alleged. Whether it truly be so or no, will be further matter of inquiry in another place.

In regard to the point before us, can they, who have supposed the foregoing passage as a declaration against accents, imagine that such a very sensible man as Dionysius, could object to the accents of general pronunciation in one part of his treatise, and then contradict himself in another, where, in the clearest terms, he speaks of these very tones as contributing greatly to the harmony of language? Among the constituent parts of perfect writing or speaking, which he recites in his xixth chap-

ter, he mentions these accents as such: σχήματα παντοῖα καὶ ΤΑΊΣΕΙΣ φωνῆς, αἱ καλούμεναι ΠΡΟΣΩΙΔΙΊΑΙ, διάφοροι, κλέπτουσαι τῇ ποικιλίᾳ τὸν κόρον. "All kinds of rhetorical figures, and *different tones of voice, that are called accents*, which by their variety insensibly beguile us, and prevent our being sated and fatigued by an irksome repetition of the same sound."

The same excellent author in another part of his rhetorical treatise, where he is giving some general directions for harmonious composition, says it must be diversified, and particular care be taken to avoid repetitions of words of the same number of syllables, of the same *tones*, or same quantity, placed near each other, *μήτε ὀλιγοσύλλαβα πολλὰ ἑξῆς λαμβάνειν· (κόπτεται γὰρ ἡ ἀκρόασις) μήτε πολυσύλλαβα πλείω τῶν ἱκανῶν, μηδὲ δὴ ὉΜΟΙΟΊΤΟΝΑ παρ' ὁμοιοτόνοις, μηδὲ ὁμοιόχρονα παρ' ὁμοιοχρόνοις. Now if the Greek *tones* and *times* had been the same, had there been no difference between the ὁμοιότονα and ὁμοιόχρονα, Dionysius would never have mentioned them as distinct, in a part of his book that required any precision. The two things are therefore certainly distinct: λόγος and πόντος are ὁμοιότονα, though not ὁμοιόχρονα.

But farther: these words of Dionysius shew not only that the tones and times were really distinct things, but likewise that the former were attended to as well as the latter in the σύνθεσις even of † prose: a thing, of which

* Περὶ συνθ. κβ'. *Neque paucarum syllabarum dictiones multas ordine assumamus (nam inde offendunturaures) neque plures ex polysyllabis quam necesse sit, neque quæ eundem* accentum, *neque quæ eadem* tempora *habent, prope inter se componamus.*

† Aristotle, speaking of oratorical expression, says, δὶ μυθμὸν δεῖ ἔχειν τὸν λόγον, μέτριον δὲ μή. Ποίημα γὰρ ἔσται. Which Cicero (after having said, *Quis in rebus judicandis asrior Aristotele fuit?*) translates, *is igitur versum in oratione vetat esse*, numerum *jubet*. Orator. §. 51. Not but that well-turned prose will insensibly slide into a variety of metre. Quinctilian says, it will do so unavoidably: and Cicero from Theophrastus says, that in most orations you may easily trace out pieces of dithyrambic measure. Longinus, in his fragments, §. iii. has given instances of epic and Ionic metre in Demosthenes. Many iambic and choriambic verses found in Demosthenes and Isocrates, are seen in the Schol. on Hermogenes, p. 385.

many persons at present seem not to have the least idea.

Nor yet need we wonder at Aristotle, Dionysius, and the best rhetorical writers laying so great a stress, as

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Hexameters have been observed in the Gr. Test. Matt. xiv. 14. Luc. xxi. 18. Jo. xiii. 5. xvi. 28. xix. 39. Tit. iii. 2. Jac. i. 17. Heb. xii. 13. Pentameters in Luc. xiv. 30. Heb. xii. 26. Tim. vi. 16. It is well known that Sallust has begun his Jugurthine war, and Tacitus his annals with an hexameter; and Ryckius is so trifling as to think that Tacitus did it designedly, because Sallust had before him; which no doubt was accidental in them both: as it will sometimes be in every prose writer. In all, regular and apparent verse is judged faulty by Cicero. But there certainly is a rhythm in prose, as well as in metrical writing. And this rhythm will present itself, without being sought, to a good ear. Among ourselves, in English composition, it seems to be industriously sought chiefly in epitaphs, and other inscriptions. However, the attention to it should be in some degree concealed. It is perhaps too evident in parts of Mr. Addison's works. It should be perceived, but not stand forth too much, and offer itself as it were to view. Aristotle, in the chapter of his Rhetoric, from whence I gave the passage above, states this briefly, precisely, and clearly, (lib. iii. c. 8.) τὸ δὲ σχῆμα τῆς λέξεως δεῖ μήτε ἔμμετρον εἶναι, μήτε ἄῤῥυθμον· τὸ μὲν γὰρ ἀπίθανον, πεπλάσθαι γὰρ δοκεῖ——τὸ δὲ ἄῤῥυθμον, ἀνώμοτον.——(ῥυθμός ἐστιν, οὗ καὶ τὰ μέτρα τμητά) διὸ ῥυθμὸν δεῖ ἔχειν τὸν λόγον——ῥυθμὸν δὲ μὲν ἀκριβῶς· τοῦτο δὲ ἔσται ἐὰν μέχρι τοῦ ᾖ. *Formam orationis decet neque metrum habere, neque rhythmo prorsus carere. Quod enim metrum habet, fidem non facit: elaboratum enim videtur.——Quod vero rhythmo caret, infinitum est.——(Rhythmus est, cujus et metra sunt segmenta) Quare Rhythmum habere oportet orationem, rhythmum vero non nimis accurate; hoc autem fiet, si sit ad certum modum.* Prose here is to have rhythm, but rhythm not elaborate and apparent. And on the same principles, since some kinds of metre will slip into prose, that is best which is the least conspicuous there: for this reason the *Pæon* foot is recommended to orators by Aristotle in the same chapter, on account of its being the least observable, ὥστε μάλιστα λανθάνειν; the first *Pæon* ⏑⏑⏑– for a beginning, the second (now commonly called the *fourth*) ⏑⏑–⏑ for a close. The whole of this subject is opened by Cicero, in his *Orator*. The annotations of Majoragius on this passage of Aristotle, throw much light on the subject of prosaic metre and rhythm; but more particularly has Quinctilian illustrated every part of it, with a view to what had been written by Aristotle, Cicero, and all the celebrated rhetoricians before him, in his excellent chapter *de Compositione*. Lib. ix. 4. The Abbé Colin, in his remarks added to his translation of Cicero's *Orator*, has written judiciously on the same subject. The deficiency of the moderns, and great accuracy of the ancients, in oratorical numbers, is well touched on by the elegant Mr. Melmoth, in Fitzosborne's *Lett.* xxiv. But more particularly and fully has Mr. Mason considered this subject, in regard to English compositions.

they do, on accent, as essential to the perfection of composition. The importance of it is grounded in the very nature of things. For mere quantity, as hath been remarked above, containing in general only *two* measures, hath not variety enough to constitute much harmony; but when we take accent into our account, that is, the compass of four or five notes, each of which is capable of two modifications in point of length, we have then eight or ten different modes of sound, to form harmony out of their various combinations. The materials thus multiplied, enlarge the foundation of harmony, and make it sufficient for any poetical or oratorical rhythm, which the human ear can require.

Those, therefore, who, in considering the numerosity of writings, attend to quantity alone, regard only the inferior part of the subject before them. If they add to that the consideration of accent, they will by those means, and no other, be proper judges of the whole, and (to use the words of one who had a quick sense of the powers of rhythm)

> *Pleas'd shall they hear and learn the secret pow'r*
> *Of harmony in TONES and numbers hit*
> *By voice or hand, and various-measur'd verse.*
>
> MILTON.

The ears of the ancients were nice to the highest degree of sensibility; and were truly, as they are often called by the old writers themselves, *teretes et religiosæ, difficiles et morosæ, quarum est superbissimum judicium.* Nor is there in these and the like expressions implied any censure, but rather commendation of this extreme accuracy. Cicero himself, in his rhetorical works, descends to several very minute discussions on the numerous construction of sentences, proceeding on such principles of refinement, as in some cases exceed almost the comprehension of our grosser sense. The Roman ear was exactly and scrupulously fine, but more particularly so was that of the Greeks; whose great attention

to the nice harmony of their language is well observed and expressed by Terentianus Maurus;

Artium parens et altrix Græca diligentia est:
Literarum porro curam nulla gens attentius
*Repperit: * polivit usque finem ad unguis extimum.*

If a fuller testimony in regard to the Greek accent is required from Dionysius, the following will probably appear so. Τὰ γράμματα ὅταν παιδευώμεθα, πρῶτον μὲν τὰ ὀνόματα αὐτῶν ἐκμανθάνομεν, ἔπειτα τοὺς τύπους καὶ τὰς δυνάμεις, εἶθ' οὕτω τὰς συλλαβὰς καὶ τὰ ἐν ταύταις πάθη. καὶ μετὰ τοῦτο ἤδη τὰς λέξεις, καὶ τὰ συμβεβηκότα αὐταῖς, ἐκτάσεις τε λέγω καὶ συστολὰς, καὶ ΠΡΟΣΩΙΔΙΑΣ, καὶ τὰ παραπλήσια τούτοις.† "When we are taught our letters, we first learn their names, then their forms and powers; and thus we proceed to syllables, and their affections or properties: after this to whole words, with their particular modes and qualities; I mean, the length and shortness of them, and their *accents*, with other things of the like nature." If this passage does not prove the existence of tones, their difference from quantity, their use and application in ordinary pronunciation and discourse, no passage of an historian can prove the existence of Julius Cæsar. The reader will see, by a foregoing passage cited from this author, that he probably here uses the word προσῳδία to signify the tone itself, not the mark. He will see, likewise, that the word ἔκτασις here is applied to the length of sound, not the height; as ἐκτείνω

* Plato, in his etymology of words, which he gives in his *Cratylus*, where he accounts for the changes made by derivation or composition, frequently takes notice of the great regard which his countrymen had to elegance in every thing respecting language. In the word Ποσειδῶν, a change is said there to be made Ε'ΥΠΡΕΠΕΙΑΣ ἕνεκα. p. 402. Nearly the same remark is made on Ἀθηνῶν. p. 407. and on Ἑρμῆς, p. 408. on ἀστραγαλὴ, p. 409. on δικαιοσύνη, p. 412. On the word φερέφατταπ he goes so far as to say: νῦν δὲ αὐτῆς ἐκκλίνουσι τὸ ὄνομα, Ε'ΥΣΤΟΜΙΑΝ περὶ πλείστος ποιούμενοι τῆς ἀληθείας. *Nunc vero illius deflectunt nomen, elegantia et venustæ pronunciationis priorem habentes curam quam veritatis.* T. i. p. 404. Serran.

† περὶ συνθ. c. 25.

likewise, when it refers to sound, signifies extension in length, though τείνω, ἐντείνω, ἀνατείνω, and ἐπιτείνω relate to height, as hath been shewn above.

From this passage it may likewise be inferred, that the system of Greek accents was not so simple and obvious, as that of the Roman. The latter was so plain, as to be easily learnt without much instruction, or exercise in reading. But in Greek, the case was different. Novices in that language, whether children or strangers, were obliged to pay a more particular attention to the accent of it, as we may conclude from what is here said by Dionysius Halic. and by Dionysius Thrax, as cited by * Sextus, "Idem Thrax sex facit partes Grammaticæ: *exercitatam in accentu lectionem*, expositionem per tropos," &c.

An argument has been drawn in favour of our accents, from a passage † of Plutarch's lives of the ten orators, wherein it is said that Demosthenes was censured by some Athenians, for certain peculiarities in his speech, among the rest προπαροξύνων the word Ἀσκληπιόν. This word προπαροξύνων has been generally understood, before Dr. G. undertook to explain it otherwise, to signify "acuting the antepenultima." He rejects that sense as "too strict a one forced upon the word;" and is therefore for taking off this restraint, saying it means "laying an uncommon stress upon the antepenultimate." Now this expositor in other parts of his treatise, by a particular *stress of voice*, means the power of an acute. And if he means any thing else here, I wish he had made it known by some other word; and at the same time had produced some authority for this new interpretation of προπαροξύνω. H. Stephens gives no other signification of it whatever, but the common accentual one. He cites

* C. 16.

† Θόρυβον ἐκίνησεν, ὤμνυε δὲ καὶ τὸν Ἀσκληπιὸν, προπαροξύνων Ἀσκλήπιον, καὶ παραδείκνυον αὐτὸν ὀρθῶς λέγοντα. εἶναι γὰρ τὸν θεὸν ἴσιον καὶ ἐπὶ τούτῳ πολλάκις ἐθορυβήθη. "Tumultum commovit, jurabat vero per Æsculapium, Ἀσκλήπιον in antepenultima accens, atque ostendit eo recte ita vocem efferre, Deum enim ἴσιον mitem esse. Et ob hoc sæpe tumultum excitavit."

no passage, indeed, as authority for it; I suppose, because it had that sense *only*. But I could bring a hundred passages from Greek writers of good note, where the word is undoubtedly used with that meaning, and can have no other. One of the best grammarians who ever wrote uses it thus, I mean Apollonius, who, in his syntax, p. 27. says, τὸ Ἀρίσταρχοι προπαροξύνεται. Again, the same author, τὰ παροξυνόμενα ἢ προπερισπώμενα, σύνθεσιν ἀναδεξάμενα, προπαροξύνονται· κοῦρος, ἄκουρος, ἐπίκουρος· δόλος, ἄδολος· πλησίος, παραπλήσιος.* And indeed, Dr. G. admits the word in this sense, in many parts of his own book. Certainly Eustathius understood it so, in this very case of Demosthenes; for, as it happens, he has taken † notice of the same. ἡ ὀξυτόνησις τοῦ ὀνόματος [Ἀσκληπιὸς] ἔχει ἀπορίαν· καλῶς ἐποίει Δημοσθένης, ὡς ἱστορεῖται, προπαροξύνων τὴν λέξιν, καὶ ἀναγινώσκων Ἀσκλήπιος.

But if the foregoing passage of Plutarch should still appear questionable, in regard to our present system of accents, the following must be admitted as indisputably

* *Dictiones in penultima acutæ vel circumflexæ, in compositione antepenultimam acuunt:* κοῦρος, ἄκουρος, ἐπίκουρος. δόλος, ἄδολος· πλησίος, παραπλήσιος. p. 60.

† *Ad* Il. p. 353. *Edit.* Basil. *Vocis* Ἀσκληπιὸς *acumen in ultima aliquam in se difficultatem habet. Recte faciebat Demosthenes, cum, ut refert historia, acumen in antepenultimam rejiceret, diceretque* Ἀσκλήπιος. See also *H. Steph. App. de Dial. Attic.* p. 239. There is a passage in *Photii Myriobibl.* where this story of Demosthenes is related in the same manner: Τῷ δήμῳ θάρσος ἐνεποίησεν, ὥστε καὶ ἐπὶ τῷ ὀμνύναι τὸν Ἀσκληπιὸν, χρώμενος τῇ φωνῇ προπαροξυτόνως. Ulpian's remark on the artful mistake of Demosthenes in pronouncing the word μισθωτὸς wrong, in his famous oration περὶ Στεφάνου (tom. ii. p. 488. edit. Taylor) is rejected by Dr. G. It is however certainly confirmed by the Aldine, and some other editions, and some MSS. of good authority, as may be seen in Dr. Taylor's note on the passage, (p. 679.) who there says, that some were of opinion, that Quinctilian might allude to this very case in lib. v. 13. *Ita vero adversus omnes et recepta et non inhumana conquestio, si callide quid* tacuisse, *breviasse, obscurasse, distulisse dicuntur.* Where, instead of *tacuisse*, Dr. Taylor gives from the old copies *acuisse*. I mention this rather for the sake of this latter reading in that passage of Quinctilian, than that I think Ulpian's observation of any consequence. On the contrary, I am very ready to say with Dr. Taylor, "Ego profecto *Ulpiani* istud commentum non valde probo."

confirming it. καὶ σὺν αὐτοῖς Ἕρμον, ἄνδρα τῶν Ἀθήναζε εὐπατριδῶν· ἀφ' οὗ καὶ τόπον Ἑρμοῦ καλεῖν οἰκίαν τοὺς Πυθοπολίτας· οὐκ ὀρθῶς τὴν δευτέραν συλλαβὴν περισπῶντας, καὶ τὴν δόξαν ἐπὶ Θεὸν ἀπὸ Ἥρως μετατιθέντας.*

How the Greek tones are in their nature consistent, and in their modern application often inconsistent with quantity, will be seen in another place.

* *Et cum illis* Hérmum *nobilem Athenienseem; a quo locum* Hermôu-oeciam *dicere Pythopolitas, qui parum recte circumflectant secundam syllabam, honoremque ad Deum Mercurium ab Heroe Hérmo traducant.* Vit. *Thes.* p. 12. *edit. Xyland.* I am obliged to the excellent editor of Lysias and Demosthenes for directing me to this passage of Plutarch, together with that above from Photius.

POSTSCRIPT TO CHAP. V.

Among those ancients, who wrote on the Greek tones, are found the names of the most considerable scholars of antiquity. Zenodotus, the first librarian of Alexandria under Ptolemy Philadelphus, is quoted by Apollonius Alexandr. (*Synt.* p. 167.) on the subject of accent.

Aristophanes Byzantinus (of whom more will be said in the next chapter) is referred to by Apollonius, and the scholiast on Aristophanes, in a case of accent.

The famous Aristarchus, scholar of Aristophanes above (as appears from some scholia published lately by Mr. Valckenaer with Ammonius, on *Iliad.* E. 656. and from other scholia), either published his edition of Homer with accentual marks, or wrote upon accents. A particular remark of his on the tone of ἀμυγδάλη is in Athenæus, lib. ii. p. 53. and many others elsewhere.

Dionysius Thrax, scholar of Aristarchus, appears from Sextus, as cited above, to have considered this subject: even if what Fabricius hath published as his, be spurious.

Tyrannio, who taught at Rome, and was some time in Cicero's family, wrote περὶ Ὁμηρικῆς Προσῳδίας. *Suid.* in V.

Trypho, a man of great character in the time of Augustus, wrote his Ἀττικὴ Προσῳδία, so frequently cited by the following writers, Apollonius, Athenæus, Ammonius, and others.

Abro, a scholar of Trypho, according to Fabricius, is cited on this subject by Apollon. *Syntax.* p. 130.

Herennius Philo (who lived under Domitian, according to Fabricius, though placed after the age of Ammonius by Valckenaer) has left remarks on the same.

Heraclides (who lived under Nero) wrote Καθολικὴν Προσῳδίαν, which is quoted by Ammonius on the word νῦν, and by Apollonius. *Synt.* p. 326.

Seleucus, called Homericus, is quoted on the same subject by Apollon. *Synt.* p. 167.

Ptolemæus Ascalonita, before the time of Ammonius, by whom he is often cited on accent, wrote περὶ Προσῳδιῶν of the *Iliad* and *Odyssey*. Ammon. in σταφυλή.

Ælius Dionysius, (who lived under Hadrian according to Pierson in præf. Mœr.) hath a tract still extant περὶ ἐγκλινομένων λέξεων, in the κέρας Ἀμαλθείας of Aldus. Remarks of his on accent are cited by Eustath. and Etymol. M.

Ammonius, who lived in the time of Hadrian, and Mœris Atticista his contemporary, often explain words with remarks on their accents.

Nicanor of Alexandria, under Hadrian likewise, (*Suid.* in V.) is quoted in the scholia, mentioned above as published by Valckenaer, in a case of accent, on *Iliad*. Γ. v. 280.

Apollonius Alexand. Dyscolus, under Hadrian and Antoninus, wrote, according to Suidas in V. περὶ τόνων κατηναγκασμένων, two books; περὶ τόνων σκολιῶν, one; περὶ προσῳδιῶν, in general, five. His work περὶ τόνων is referred to by himself in *Synt.* p. 135.

His son Herodian, as hath been mentioned before, wrote very largely on this subject. The 20th book of his προσῳδία is cited by Steph. Byzant. in V. ἄβαι. This great work of Herodian was epitomized by Aristodemus, according to Suidas. Another epitome of it is still extant among the Bodleian MSS. 179. by Theodosius, who is known likewise to have commented on Dionysius Thrax. Dr. Bentley, in his *Epist. ad Millium*, p. 37. says he had read this *Epitome*. Besides his Καθολικὴ Προσῳδία, he wrote ἀνόμαλος προσῳδία (see *Etymol. M.* in V. ἀρχαῖος) Ἀττικὴ προσῳδία (see Schol. ad Aristoph. Aves v. 485, and *Etymol. M.* in V. φωριαμός) likewise Ὁμηρικὴ προσῳδία (see Suidas in v. μεμνῆτο. *Etymol. M.* in v.

ἴδος. and Schol. Aristoph. Aves, v. 862). And Fabricius lib. v. c. 7. mentions another still extant, unpublished, *de tonis adverbiorum*. in cod. Barocc. 125.

Concerning the καθολικὴ προσῳδία, Dr. Taylor in a letter of June 22, 1762, writes to me thus: "Something of this kind [*i. e.* visible accentuation] I think I discover in the *Anthologia*. Lib. i. Tit. 17.

Εὐπιθίου Ἀθηναίου στίξαντος
τὴν καθόλου.

Ταυτολόγων κανόνων φεῦ πληθύος, ἠδ' ἀϊδήλων
Ξυσμάων, λεπτὸς τὰς ἐχάραξε δόναξ.

Ὄμματά μευ κέκμηκε, τένων, ῥάχις, ἰνίον, ὦμοι·
Τῆς Καθόλου δὲ φέρω τὴν ὀδύνην καθόλου.

"I need not acquaint you that this regards the grammatical work of Herodian, so often quoted by the ancients, and distinguished by the emphatical name of Ἡ καθόλου, without the name of the author. So it is in the Schol. of Apollon. Rhod. i. 54. Ἀμφρύσσιο] γράφεται καὶ διὰ τοῦ β. ὡς Διονύσιος. ἔστι δὲ ποταμὸς Θεσσαλίας. προσαροξύνεται δὲ, ὡς ἐν τῷ η̄ τῆς καθόλου, i. e. *in the 8th book of Herodian's Universal Prosody*. Now Eupithius, the scribe or critic, was employed ἐν τῷ στίζειν τὴν καθόλου. As the grammatical books more particularly had accents, and στιγμὴ is any point or mark in general, why should not the employment of Eupithius be that of accenting Herodian's book? The business of mere *punctuation* could hardly have occasioned that extreme labour and fatigue complained of in the epigram.—— Herodian's book, as it appears to have been written near the reign of Hadrian confessedly upon the subject of accents, clearly shews they had been settled and digested for some time. Indeed every thing shews the antiquity of them, and the authority of the present system."

Pamphilus and Philoxenus are quoted by Athenæus on the accent of a particular word, lib. ii. p. 52, 53.

Phrynichus, who lived in the time of Antoninus, in his *Eclogæ* has left observations on accents.

Orus, of Alexandria, and nearly of the same age, wrote, according to Suidas in v. περὶ διχρόνων, καὶ περὶ Ἐγκλιτικῶν μορίων.

Athenæus, who lived about the same time, has many remarks on the same subject.

Of Charax, who is placed by Is. Vossius among the Alexandrine grammarians in order before Herodian, we have a piece, in the collection of Aldus, to this purpose.

Alexander Aphrodisiensis, of the same age, has left occasional observations on accents.

Julius Pollux, who addressed his ὀνομαστικὸν to Commodus Imp. has left the like. See lib. ix. c. 2. In the following ages several authors wrote either professedly or occasionally on this subject, as Porphyry, whose work περὶ προσῳδίας is cited by Dr. G. and mentioned by Fabricius. A MS. treatise of Arcadius Antiochenus περὶ τόνων is commended by Salmasius *de modo usurarum*, p. 256. Chæroboscus, of the fourth or fifth century, has some pieces, published by Aldus in his κῆποι Ἀδώνιδος, on this subject, and another, not published, περὶ προσῳδιῶν mentioned by Fabricius (lib. v. c. 7.) in *Cod. Barocc.* 116.

Olympiodorus, of the fifth century, may be added to this list. I must not here descend any lower through the later ages to Stephanus Byzant. Hesychius, Photius, Stobæus, Theodorus Prodromus, Is. and Joh. Tzetzes, &c. for I shall be told by some persons that I am here carrying my reader *Inter inhumanæ nomina barbariæ*, and plunging him in the very sink of barbarism, from whence nothing but corruption is to be drawn. However, the preceding names, that are found in the purer ages, sufficiently shew the attention that was constantly paid to the tones of their language by the most celebrated scholars of Greece.

CHAP. VI.

On the introduction, use, and accidental abuse of the Greek accentual marks. Vindication of the character of Aristophanes Byzantinus. Accentual metre of Tzetzes. Character of the learned Greeks of the lower empire: and of some of their scholars. A review of the history of the Greek language.

"VETERES quidem Græci (says* Caninius) accentus pronunciabant, non scribebant. Quod ex Elenchis Aristotelis potest intelligi." The passage of Aristotle, which Caninius means, is in his third chapter *Elenchωn*, where he is considering the several kinds of sophistry used by disputants; and says, that "those ambiguities, which are occasioned by the use of homonymous words, cannot be so easily applied to perplex a controversy, which is carried on between two persons debating and conversing together: because the accent there determines the sense of the word. But when the dispute is managed by writing on each side, there the accent having no visible mark to fix the sense, leaves an ambiguity and room for cavil, which would be avoided in ordinary discourse."†

Alexander Aphrodisiensis comments very largely on this passage in his exposition of the *Elenchi;* from whence I will transcribe a few lines, because they contain a definition of *προσῳδία*, part of which was, perhaps, copied from him by Lascaris, and from Lascaris hath been given by disingenuous or ignorant writers, as

* Hellenism. p. 98.

† Παρὰ δὲ τὴν προσῳδίαν ἐν μὲν τοῖς ἄνευ γραφῆς διαλεκτικοῖς οὐ ῥᾴδιον ποιῆσαι λόγον, ἐν δὲ τοῖς γεγραμμένοις ἢ ποιήμασι μᾶλλον. *Per accentum in iis, quæ voce sine scripto fiunt, disceptationibus non facile est dialecticis sophisticum sermonem facere: in scriptis autem vel poemate magis.—Sophist. Elench.* lib. i. c. 3. see also c. 21 and 23. In the seventh chapter where he speaks of προσῳδία, he uses the terms ἀνιέμενος καὶ ἐπιτεινόμενος ὁ λόγος, as they are applied to accent and explained in the former part of this Essay.

the complete and perfect one of Alexander himself. Alexander's words are these: * πέμπτος τρόπος τῶν περὶ τὴν λέξιν σοφισμάτων, ὁ περὶ τὴν προσῳδίαν ἐστίν. ὅς τις μὲν ἐν τοῖς διαλεκτικοῖς λόγοις τοῖς μὴ γεγραμμένοις, ἀλλὰ λεγομένοις, οὐ ῥᾳδίως γίνεται· ἐν δὲ τοῖς γεγραμμένοις διαλεκτικοῖς λόγοις καὶ τοῖς Ὁμηρικοῖς ποιήμασι δύναται γενέσθαι. ὀνομάζεται δὲ περὶ τὴν προσῳδίαν, ὅτι Ὁ ΤΟ'ΝΟΣ ΠΡΟ'Σ ΟΝ ΆιΔΟΜΕΝ ΚΑΙ' ΤΟΥ'Σ ΛΟ'ΓΟΥΣ ΠΟΙΟΥ'ΜΕΘΑ, ποιεῖ τὸν παραλογισμόν· νῦν μὲν οὕτως, ἄλλοτε δ' ἄλλως ἢ καὶ ἀλλαχοῦ τιθέμενος.—ἐν μὲν ὁμιλίᾳ καὶ διαλέξει, οὐκ ἀπατήσεις ποτὲ ὁ λέγων, ΈΤΑΙ'ΡΑ ΧΡΥΣΙ'Α Ε'Ι ΦΟΡΟΙ'Η ΔΗΜΟΣΙΑ ΈΣΤΩ. εἴληπται γὰρ ὁ λέγων παροξυτόνως τὸν λόγον ἐξενέγκων, ἢ τυχὸν καὶ προπαροξυτόνως. καὶ οὐκ ἂν σοφίσαιτό ποτε τὸν ἠκροημένον, νῦν μὲν παροξυτόνως λέγων, νῦν δὲ εἰς προπαροξύτονα μεταλαμβάνων· ἅπαξ γὰρ εἰρηκὼς, ἐσήμανε τὸ ἑαυτοῦ βούλημα. εἰ δὲ ἐν γραφῇ εἴη κείμενον τὸ δημοσια, οὐδένα τόνον ἔχον, τότε δῆτα καὶ τὸν παραλογισμὸν † ἀπέκη.

From the foregoing passage in Aristotle (on which Alexander hath fully commented) it appears there was

* *Quintus cavillationis per verbum modus ad accentum pertinet. Qui quidem in sermonibus, non scripto sed voce factis, haud facile contingit: in scriptis vero sermonibus, et Homericis carminibus fieri potest. Dicitur vero ad accentum pertinere, quia tonus ille, ad quem canimus et verba facimus, captiosam ambiguitatem facit; nunc in hoc, deinde illo, aliasque alio loco positus.——in sermone mutuo coram habito, nunquam falles si dicas "amica si aurum gerat, δημοσια sit." Deprehenditur enim quivis loquens, cum accentu vocem proferens vel in penultima syllaba, vel etiam fortasse in antepenultima: neque fallat unquam audientem, nunc in penultima eum ponens, deinde in antepenultimam transponens: semel enim cum dixerit, ostendit plane quod sensit. Quod si in scripto sit vox hæc δημοσια, nullum tonum palam habens, tum quidem captiunculam facit.*—See also Ammonius Herm. F. de interpretatione, p. 10. 43. 50. 52. Dr. Taylor has pointed out to me a passage in Hermogenes like the preceding in Alex. Aphrod. Ἡ μέντοι ἀμφιβολία καὶ ἀπὸ τοῦ ὀνόματός ἐστι φανερά. Ἔστι γὰρ ἀμφιβολία, ἀμφισβήτησις περὶ ῥητὸν, ἐκ προσῳδίας ἢ διαστάσεως συλλαβῶν γινομένη. Ἐκ μὲν προσῳδίας, οἷον, ΕΤΑΙΡΑ ΧΡΥΣΙΑ ΕΙ ΦΟΡΟΙΗ ΔΗΜΟΣΙΑ ΕΣΤΩ. Πεφώραταί τις φοροῦσα· καὶ ἡ μὲν τὰ χρυσία φησὶν εἶναι ΔΗΜΟ'ΣΙΑ, προπαροξυτόνως ἀναγινώσκουσα τὸν νόμον. οἱ δὲ οὐ τὰ χρυσία, ἀλλ' αὐτὴν δημοσίαν [sc. ΔΗΜΟΣΙ'Α] εἶναι, παροξυτόνως ἀναγινώσκοντες.—*Hermog.* p. 59. edit. *Crisp.*

† There is a corruption in this passage, as it stands at present: perhaps it should be read thus, τότε δῆτα καὶ ὁ παραλογισμὸς ἀπέβη.

a dispute in his time among scholars about the meaning of these two lines in *Iliad* ψ'.

> Ἕστηκε ξύλον αὖον, ὅσον τ' ὀργυιὴ ὑπὲρ αἴης,
> Ἢ δρυὸς ἢ πεύκης, τὸ μὲν οὐ καταπύθεται ὄμβρῳ.

The sense of the second verse would be very different, according as it should be read with οὐ or οὗ, the former signifying *non*, the latter *ubi* or *cujus*; in which case there could have been no doubt, if the same marks had then been used, which we now have. Aristotle * says, that Hippias' determination in favour of the negative οὐ was at length agreed to.

In this manner many diligent persons have with learning and industry laboured to prove from passages of ancient authors and other strong testimonies, that these marks of accentuation were not known to the old Greeks.† And they have, I think, proved it satisfac-

* Καὶ τὸν Ὅμηρον ἔνιοι διορθοῦνται πρὸς τοὺς ἐλέγχοντας, ὡς ἀτόπως εἰρηκότα, "τὸ μὲν οὐ καταπύθεται ὄμβρῳ," λύουσι γὰρ αὐτὸ τῇ προσῳδίᾳ, λέγοντες τὸ οὐ ὀξύτερον. Καὶ τὸ περὶ τὸ ἐνύπνιον τοῦ Ἀγαμέμνονος, ὅτι οἴκ αὐτὸς ὁ Ζεὺς εἶπεν, "δίδομεν δέ οἱ εὖχος ἀρέσθαι," ἀλλὰ τῷ ἐνυπνίῳ ἐνετέλλετο διδόναι. τὰ μὲν οὖν τοιαῦτα παρὰ τὴν προσῳδίαν ἐστίν.—*Elench.* I. These two cases are mentioned by him in another place: Κατὰ δὲ προσῳδίαν, ὅσπερ Ἱππίας ἔλυεν ὁ Θάσιος τὸ "διδόμεν δέ οἱ" καὶ, "τὸ μὲν οὐ καταπύθεται ὄμβρῳ."—*Poetic.* c. 25. This Hippias, we see, by the difference of accent in the word δίδομεν, solved an objection, that was made by some of the ancients against Homer's representation of the supreme Deity. In the commands, which Jupiter gave the dream in order to deceive Agamemnon, there were these words, δίδομεν δέ οἱ εὖχος ἀρέσθαι (which by the by do not appear in our present copies of Homer). These, if we understand δίδομεν in the sense of *damus* or *spondemus*, make the god guilty of a lie. Many of Homer's readers were much offended at it, and Plato in his second book *de Repub.* makes it matter of reproach against the poet. But Hippias cleared up the difficulty, by saying, that δίδομεν was not to be taken in the indicative sense with the accent on the antepenultima, but in the infinitive, for διδόμεναι, acuted on the penultima διδόμεν. And then the god says, imperatively, "give or promise him success." This proves two things: both the non-existence of visible accentuation in the time of this Hippias, and the propriety of our present accenting the Ionic infinitives in μεν on the penultima.

† *Hennin.* from sect. 38 to 58. See also *Gul. Canter. Syntagm.* de rat. emend. Gr. Auct. c. 6.—*Politian. Miscell.* c. 58 et 60.

torily: which yet, perhaps, they might have done as clearly by a shorter way,* I mean by this plain argument: that such helps and directions in the pronunciation of a language of any country are not† requisite in writings, drawn up in the vernacular tongue of that nation for the use of its natives; who must be supposed not to want instruction in that respect. An author in general, when he writes in the language of his countrymen, and for their perusal, need not any more affix such marks for the regulation of their voice, than a poet in particular need mark the quantity of his syllables: because in both cases such a practice would be altogether needless. When a language is to be taught and explained to persons ignorant of it, either children or foreigners, then indeed such helps become necessary. And such we see now used in grammars and dictionaries of modern languages, but not uniformly in the ordinary writings of them. Such exactly was the case with the Greeks. When their language became, what it was for several ages, the favourite one of foreigners, then those persons who particularly studied it with a view of illustrating and making it more generally known, did, in order to facilitate the instruction of others, wisely and properly enough apply marks of direction for that purpose. Whether these marks were invented by a grammarian, or only borrowed by him from those of musicians (as is supposed by‡ Vossius) is of little consequence in the present question. It is not the *derivation*, but the *application* of them solely, in which we are concerned. As, likewise, whether they were then used by grammarians in the same form§ with those we now

* This might have saved Henninius the pains of writing many pages.—*Sect.* 2—8.

† Hennin. acknowledges this.—*Sect.* 16—19.

‡ P. 140. and Hennin. p. 26.

§ If that MS. of Dionysius Thrax, which is cited by Dr. G. (p. 67.) is authentic, we there have a description of the marks from a scholar of Aristarchus (for so this Dionysius was) which appear from thence to have been nearly the same with those used at present. See Append. ad *Dissert. Westen.* containing a few observations on this MS. of Dionysius, communicated by Magliabechi.

have, is equally insignificant. Marks themselves are quite arbitrary: and if they are but faithful, are good. But whatever *signs* or characters grammarians either borrowed or devised on that occasion, the *thing* signified by them, *i. e.* the particular rise and fall of the voice, was the same, not invented by them, but existing always before them (as much as speech was* before any characters were formed) and only pointed out by them in a certain determinate manner.

This then was done to ascertain to foreigners the due elevation and depression of their voice on certain syllables. But it will be asked perhaps, why was not the same method of some visible mark requisite to direct them likewise in the continuance of it, that is, to fix and settle the quantity as well as accent? The reason, I suppose, is, that the quantity of syllables did in a manner point out itself even to strangers, who did but know the power of the Greek letters. Their long and short vowels, and diphthongs, and the position even of dubious ones before consonants, would readily enough, with but little direction, mark the quantity of syllables. Had these accentual notations been introduced before the addition of H and Ω to the Attic alphabet, and the use of diphthongs; such a circumstance might perhaps have given some reason to think that these signs were intended to mark quantity. But since the distinct characters of H and Ω were added by Simonides near CCC years before the time of Aristophanes, the inventor of the accentual *virgulæ*, and the quantity of the Greek language was for that and other reasons more obvious perhaps than the quantity of any other language whatever, it is almost absurd to suppose, that these *virgulæ* were applied to so needless an office. The same kind of direction, therefore, which accent required, was not wanted to teach quantity.

* The Spaniards, when they first became acquainted with America, could not find that the inhabitants ever had any letters among them. And yet no one will suppose they had no language. They had a regular civil establishment, and were in many respects a very sagacious people. One of the royal family of Peru became afterwards a good writer in Spain.

Agreeably to what is here said, we are told that the person who introduced the signs of accentuation, was *Aristophanes of Byzantium, a grammarian, and superintendant of the Alexandrine library, who flourished under the Ptolemys, Philopator, and Epiphanes, and devised them for the use of his scholars: "not (says the learned Montfaucon†) that the Greek language before his time was without *accent* or *spirit*; for no language can be pronounced without them: but that he brought under certain rules those sounds, which practice had before introduced; that he invented signs and characters for them, and shewed where they were to be placed." This man was not the first that observed the accents of the Greeks, or gave them their name, *προσῳδίαι*, though he first gave the visible notation.‡ The same tones

* See *Salmasii Epist. ad Sarravium.* This Aristophanes is placed by Suidas in the 145th olympiad, about 200 years before Christ. Vitruvius in præf. lib. vii. places him under Ptol. Philadelphus.

† "Aristophanes Byzantinus *προσῳδίαν* sive accentus excogitavit. Non quod ad illam usque ætatem Græca lingua accentibus et spiritibus caruerit: nulla enim potest lingua sine accentu et spiritu pronunciari. Sed quod ille ea, quæ usus magister invexerat, ad certas normas et regulas deduxerit, signa et formas invenerit, quo loco essent constituendi accentus, docuerit." *Montf. Palæog. Græc.* p. 33. I make this Aristophanes the introducer of accentual marks, on the authority of Salmasius, Huetius, and Montfaucon. They say not, whence they learnt this. Their authority is however great: especially as their account well agrees with the time, when we might naturally look for their introduction. The conjecture of Baillius is not an improbable one, who supposed they were first used somewhat before Cicero's time. (Baill. apud Scot. p. 791. See to the same purpose Muncherus de origin. Accent. and J. C. Albrecht de constitut. ling. Græc.) But this matter would probably be cleared up, upon consulting *Arcadii Grammatica* (mentioned among the unpublished Greek grammarians, by Fabricius, lib. v. c. 7.) Ἀρκαδίου περὶ τόνου τῶν ἐκτὸς μερῶν τοῦ λόγου, καὶ περὶ εἰρέσεως τῶν προσῳδιῶν, καὶ περὶ ἐγκλιτικῶν, ἐν ᾧ καὶ περὶ πνευμάτων, καὶ χρόνων. in *Cod. Colbert.* 3123. I take the word *προσῳδιῶν* here to mean the *mark*, not the *tone*: otherwise I cannot see how it can be joined with *εὕρεσις*. For you can no more say *εὕρεσις τῶν τόνων*, than you can *εὕρεσις τῆς φωνῆς*, or "the *invention* of *seeing*, and *breathing*, or Sancho Pança's invention of *sleeping*."

‡ Herm. Hugo says that Pherecydes, master of Pythagoras, did DC years before Christ give the first marks, and thinks he has authority for this from Diog. Laertius. (c. 27. de prima scribendi origine.)

with the same name προσῳδίαι are mentioned, as hath been seen before, by Aristoxenus, who lived at least a hundred years, and by Plato, who lived not less than one hundred and fifty before him.

This Aristophanes, who, by Vossius, is contemptuously called *literator*, an *insignificant petty teacher*, is, by Suidas, termed Γραμματικός; which Vossius very well knew was an honourable appellation among the ancients: not being then restrained in its sense, and implying, as it does at present, a person employed in considering, or teaching, the inflexions and construction of words, and attending merely to the *minutiæ* of language, but one comprehending within the compass of his studies every thing relating to polite literature. "*Literatum* a *literatore* distinguunt, ut Græci *Grammaticum* à *Grammatista*, et illum quidem absolute, hunc mediocriter doctum existimant."* We are not, therefore, to wonder at the best Greek writers, Aratus, Apollonius Rhodius, and Callimachus, being called, as they were, Γραμματικοί.

Other circumstances related of him by Suidas, make it very unlikely, that he should have been such a mean inconsiderable man as Vossius represents him: he is said by Suidas to have been the son of Apelles, ἡγούμενος στρατιωτῶν, a military officer of rank; and to have been the scholar likewise of three eminent men, Callimachus, Zenodotus, and Eratosthenes.† This very ill agrees with the appellation of *literator*. Such misrepresentations of one scholar are very unworthy of another. Especially since this person, by Vossius' own account, introduced no-

* Sueton. de illustrib. Gram. And thus Quinctilian understands the word *grammatice*; "Cum præter rationem recte loquendi, non parum alioqui copiosam prope omnium maximarum artium scientiam amplexa sit." lib. ii. c. 1. Ἀντίδωρος δέ τις Γραμματικὸς Γραμματικὴν αὐτὴν ἐνόμασεν παρὰ τὴν γνῶσιν τῶν γραμμάτων. Γράμματα δὲ καλοῦνται καὶ τὰ συγγράμματα καὶ τὰ ἀπομνημονεύματα πάντα καὶ λογικὰ ἐπιτηδεύματα.—*Scholiast. Dionys. Thracis* apud *Valcken. Animadv. ad Ammon.* i. c. 13.

† Eratosthenes is said by Suidas to have left, when he died, μαθητὴν Ἐπιγένημον, Ἀριστοφάνην τὸν Βυζάντιον. in v. Ἐρατοσθένης.

thing inconsistent with quantity and true rhythm, which he supposes was not injured by accentuation till the age of Antoninus, or Commodus; that is, till near four hundred years after the time of Aristophanes. This man, by contributing to the establishment and perpetuation of the genuine Greek pronunciation (which he did according to the concessions of Vossius himself), did, by this general convenience and direction of tone, which extended itself to every part of the language, do more real service to the cause of rhythm and harmony, than if he had written fifty treatises "de Poematum cantu, et viribus Rhythmi."

But farther, this same *literator*, Aristophanes, was the person who invented and first made use of punctuation: which every one will acknowledge to be a thing of extreme utility. Before his time the words were written *uno ac perpetuo ductu*, the letters of the same and of different words at exactly the same distance, without any mark of a pause to distinguish either sentences, or members of sentences, or words from one another. This would be even at present very inconvenient to a common reader: but much more must it have been so then, when writers made use of but one set of letters, all large capital ones: for small* ones were not invented, according to Montfaucon's account, until some hundred years after. The merit, therefore, of this single invention† of punctuation, I should not scruple

* "Literæ unciales observantur in libris omnibus ad nonum usque sæculum."—*Palæog. Recens.* p. 12.

† Huetius, in a passage where he is mentioning the punctuation in old copies with capitals, speaks of it thus: "Triplici punctorum situ orationis distinctio omnis absolvitur, collocato puncto vel ad summum literæ, vel ad medium, vel ad imum. Positura prior, quæ est ad summum literæ, sententiam perfecte claudit, ut nihil præterea ad ejus absolutionem lectoris animus requirat. Alter situs ad medium literæ, sententiam quidem claudit, sed non perfecte; ut ad explendum lectoris animum et absolvendam penitus sententiam aliquid præterea desideretur, et ejusdem fere sententiæ commata dividit. Infima vero positura morulam interponit quandam, dum lector spiritum ducat, et diversas ejusdem sententiæ partes una connexione aptas inter se et conclusas distinguit. Prioris generis punctum, παλαιὰ στιγμὴ appellatur ab antiquis grammaticis; secundi

to prefer to that of the best critical or grammatical treatise that was ever written, not excepting even Aristotle's and Quinctilian's great rhetorical works: which, though admirable performances, are not of that general convenience, and extensive utility, as the simple marks of punctuation. And, indeed, in most cases, even a slight invention of something new, is of more service and importance to the world, than a considerable improvement of what is old. This Aristophanes is, I believe, the person meant by Thomas Magister, in his life of Pindar, prefixed to that poet's works in the Roman edition of Calliergus; where it is said, that the ode beginning with ἄριστον μὲν ὕδωρ, was placed the first in order, ὑπὸ Ἀριστοφάνους, τοῦ συντάξαντος* τὰ Πινδαρικά. Varro† speaks of him as a person of very great erudition. By Cicero, he, in conjunction with Callimachus, is consi-

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μέση; tertii ὑποστιγμή. Atque *id inventum ad orationis nitorem excogitatum, Aristophani Grammatico acceptum refertur*. Quod cum ipse hoc tempore reperisset, quo literis quadratis et majusculis vulgo scribebatur, aptissimus fuit et utilissimus στιγμῶν illarum usus, quod literarum amplitudo intercapedinem observatu perfacilem tres inter punctorum sedes constitueret."—*Dan. Huet. præf. ad Orig. comment.* See also Montf. Palæog. Gr. p. 31, 32. The same thing is related of Aristophanes by Salmasius, and explained at length by him in his Epistle to Sarravius. Both he and Huetius take notice of the change that was made in the form of these στιγμαὶ afterwards; when, instead of the great square capital letters, the smaller round ones were introduced. But this occasioned only a different modification in the characters of punctuation; the thing itself, with its application to the division of sentences, which we have at present, is the same, derived from Aristophanes. The same account of the use of the first στιγμαὶ is given by Diomedes, who wrote before the introduction of small letters. But as he had no occasion in that place, where he mentions them, to speak of the inventor of them, I rather chose to give the whole in the words of Huetius.

* This circumstance, mentioned by Thomas Magister, joined to what is said of him by Dionysius in his twenty-second and twenty-sixth chapters περὶ συνθ. gives reason to think, that the disposition of Pindar's poems, and adjustment of his verses, was settled by this Aristophanes. Dionysius, speaking of the κῶλα, divisions of sentences in prose, says, κῶλα δέ με δέξαι νυνὶ λέγειν, οὐχ οἷς Ἀριστοφάνης ἢ τῶν ἄλλων τις μετρικῶν διεκόσμησε τὰς ᾠδάς. and in his last chapter on that fine elegiac fragment of Simonides: γέγραπται δὲ κατὰ διαστολὰς, οὐχ ὧν Ἀριστοφάνης ἢ ἄλλος τις κατεσκεύασε κώλων.

† De ling. Lat. lib. v. sub init. lib. viii. p. 103. ix. p. 140. edit. Scal.

dered as holding the same high rank in general literature which Hippocrates did in physic, Euclid and Archimedes in geometry, Damon and Aristoxenus in music.* So very different was the opinion which Cicero

* "An tu existimas, cum esset Hippocrates ille Cous, fuisse tum alios medicos, qui morbis, alios qui vulneribus, alios qui oculis mederentur? Num geometriam Euclide aut Archimede, num musicam Damone aut Aristoxeno, num ipsas literas Aristophane aut Callimache tractante, tam discerptas fuisse, ut nemo genus universum complecteretur, atque ut alius aliam sibi partem, in qua elaboraret, seponeret?" De Orat. lib. iii. 33. On which passage Strebæus remarks, "Aristophanes Byzantius, discipulus Callimachi et Zenodoti et Dionysii cujusdam, adeo profecit in literis, id est, in arte grammatica quæ nomen habet à literis, ut nihil artis ejus ignoraret." He is mentioned by several writers, after Cicero, as a man of great note. Pliny calls him *celeberrimus in arte grammatica*. Hist. lib. viii. c. 6. Athenæus speaks of him as a celebrated person. In Charisius de Analogia he is mentioned as the master of the great Aristarchus, as he is likewise by Suidas in V. Ἀρίσταρχος. He is by Quinctilian joined with Aristarchus. "Aristarchus et Aristophanes poetarum judices," lib. x. c. 1. And so he is in the scholia ψευδώνυμα of Didymus on Homer: κατὰ τὴν Ἀριστάρχου καὶ Ἀριστοφάνους δόξαν. Il. A. 5. See also Sch. Odyss. Ψ. 296. B. 190. To him, in a case of accent, we are referred by the scholiast on Aristophanes, Nub. v. 1149, on the word ἀπαιόλη, where it is said, Ἀριστοφάνης ὀξύνεσθαί φησι τὴν ἐσχάτην, ἀπαιολή. and by Apollonius, in his Syntax, lib. iv. cap. 2. p. 304. διὰ τοῦτο οὐδ' οἱ περὶ τὸν Ἀριστοφάνην ἠξίωσαν βαρύνεσθαι τὰ μόρια κατὰ τὴν Αἰολίδα διάλεκτον. Ammonius cites him in V. Ἄῤῥωστος, and Γέρων (see Valcken. Animadv. lib. i. c. 12. and Athen. lib. ix. p. 375). A piece of his I find mentioned by Dr. Taylor (Lect. Lys. c. 2.), by the name of παραλλήλων Μενάνδρου τε καὶ ἀφ' ὧν ἔκλεψεν ἐκλογαί. Another of his, called ἐξήγησις Λακωνικῶν, is mentioned by Hesychius in V. πουρέακος. He is cited by Harpocration in V. ἔργα νέων. προκώνια. He is called ὁ βέλτιστος Ἀριστοφάνης by Porphyry, in Quæst. Hom. c. 8. In the schol. on Hermogenes (p. 38.) there is a pretty compliment of his to Menander,

—— ὦ Μένανδρε καὶ Βίε,
Πότερος ἆρ' ὑμῶν πότερον ἀπεμιμήσατο;

The scholiast on Apollonius Rhod. iv. v. 973. V. ὀρειχάλκοιο. καὶ Ἀριστοφάνης δὲ ὁ Γραμματικὸς σεσημείωται τοῦτο. He is quoted by the schol. on Eurip. Orest. v. 713. 1043. 1292 (edit. *King*), in such a manner as would induce one to think that he gave an edition of Euripides, as he probably did of Homer. See likewise the schol. on Hippol. 172. 612. Eustathius very often cites him, with the name of his particular works: περὶ ὀνομασίας Ἡλικιῶν, p. 772, 1720, 1752. περὶ συγγενικῶν ὀνομάτων, p. 648. περὶ καινοτέρων λέξεων, 279. γλῶσσαι, 150, 217. edit. Roman. His διόρθωσις Ὁμηρικὴ seems to have been much esteemed. The little pieces of his writing, now extant, are an argument, in iambic verse, to the Œdipus Tyran. one in prose to the Antigone of Sophocles, and Medea of Euripides; and another in verse to the Plutus of Aristophanes. His epitome of *Aristot. de Animalibus*, and

had conceived of this eminent scholar from that which Vossius expresses, when he applies to him the degrading name of *literator*. On the whole, in regard to this man's real character and merit, I cannot help repeating what is said above, and declaring even more, that posterity hath been more truly and essentially benefited by the ingenuity of this learned Greek, than by the writings of any one profane author of antiquity.

These marks were used by his successors at* Alexandria for the same purpose to which they were applied by the inventor; but in general were omitted by writers and transcribers (the grammarians only excepted, for which the reason is assigned above) down to the† seventh century after Christ.

Even the grammarians in those ages seem not universally to have used them. In the gradual compilation of Hesychius' lexicon (as it is generally now imagined to be the work not of any one man, but to have grown to its present size by the detached collections of many, from time to time added to it), the accentual marks seem not to have been constantly used. Many homonymous words are explained there in their different senses under one article: as ελω is explained by κατεχω, ελασω. Had accentual signs been then attended to, that word would probably have made two articles, thus: ἕλω, κατέχω, ἐλῶ ἐλάσω, and so in several words. Though in others, again, the senses are distinguished according to the accent, as βρότος, αἷμα. βροτὸς, φθαρτός. βιὸς, τόξον· βίος, ζώη, πε-

remarks on πίνακας of Callimachus, are mentioned by Fabric. Bib. Gr. lib. iii. c. 6, 19. Meursius, in Bibl. Græc. Jonsius de script. Hist. Philosoph. Valckenaer. ad Schol. Phœn. p. 691. and Kuster on Suidas, mention some other works of his.

* Emicuit schola Alexandrina, cui curæ fuit Græcæ loquelæ nitor et elegantia: tum primum fortasse tonus vocis et inflexio apicum et signorum usu regi cœpit. Taylori Comment. ad Marm. Sandv. p. 9.

† Montf. Palæogr. Græc. p. 33. In pag. 219, he produces a Gr. MS. of St. Paul's Epistles, of the seventh century, with accents, and those coeval with the text. This is, perhaps, the oldest book of that sort. He just before produced one somewhat older, with the accents added by a later hand, though not much later.

ριουσία. Hesychius himself is supposed to have lived at the latter end of the fifth, or the beginning of the sixth century. But though the use of these marks was not universal in the centuries immediately before and after Christ, yet it was general enough to be known by all scholars; and, therefore, we cannot be surprised to find one so early as Gellius speaking of them as mentioned by the ancients, the *veteres docti* before him. "Quas Græci προσῳδίας dicunt, eas *veteres docti* tum notas vocum, tum moderamenta, tum accentiunculas, tum vocularationes appellabant."* By *veteres docti*, Gellius means those grammarians, some of whom we at present know to have written on this subject. After Aristophanes himself (who probably used the marks in his editions of Greek authors, as that of Alcæus, which† Hephæstion ascribes to him), after him Trypho, who, in the time of Augustus, wrote his Ἀττικὴ προσῳδία, does, in that work, speak of the accents of certain words in such a manner as is unintelligible, but on the supposition that the copies of those authors, to whom he refers, had the accentual *marks*. When he says,‡ that ταῶς had its last syllable circumflexed and aspirated, and quotes Eupolis and Aristophanes for it; when he cites Aristophanes for

* Lib. xiii. cap. 6. Gellius lived about thirty years after Quinctilian. In Quinctilian, I know not that the Greek marks of accentuation are mentioned, though the accents themselves are, "*Tenores* (quos quidem ab antiquis dictos *tonores* comperi, ut videlicet declinato Græcis verbo, qui τόνους dicunt) vel *accentus*, quas Græci προσῳδίας vocant." lib. i. cap. 5.

† P. 74. Edit. Pauw. In the chapter περὶ Σημείων, he mentions τοῦ Ἀλκαίου τὴν Ἀριστοφάνους ἔκδοσιν: and to this edition of Alcæus, by Aristophanes, it is probable that Eustathius appeals, in a passage cited above (p. 90, in the note) on the accent of Ἄτρευς. Ἄτρευς εὐθεῖα παρὰ Ἀλκαίῳ εὑρίσθη, καὶ βεβαρυτόνται, ὡς Αἰολικόν.

‡ Athenæus, p. 397, edit. Casaub. It is remarkable that Athenæus, speaking of the accent of ταῶς, from Trypho, uses the word ἀναγινώσκουσι, "they read it thus in Eupolis." Read, what? a thing not visible nor legible? a character not existing? For ταῶς, see Aristoph. Aves. v. 102, where it stands at present circumflexed; and the scholiast on it observes: Ταῶς, ὀξύνεται, καὶ περισπᾶται· τὸ δὲ ὄνομα περισπῶσι οἱ Ἀττικοί. Thus the several scholiasts in such remarks frequently agree with the best grammarians of antiquity.

λαγὼν, Sophocles for λαγοὶ, Eupolis for λαγὼ, having an acute, and* Xenophon for λαγῶ, having a circumflex on the last; when he† quotes Euripides for the accent of τρόχοι; he must, in these cases, mean not only the tone itself, but the *mark*: for without the mark the citation of the bare word proves nothing to his purpose. How could Trypho's reader be sure that Euripides used τρόχων as a barytone, if in the copy of that poet it stood thus, τροχων? If it should be said, it might be collected from the metre, how will this be where he quotes authors of prose, as well as of verse? Athenæus,‡ when he speaks of the tone of ἀμυγδάλη, says, that according to Pamphilus, when the word signified not the *fruit* but the *tree* itself, it was circumflexed on the last, as ῥοδῆ was in a poem of Antilochus: and then brings passages from Eupolis, Aristophanes, and Phrynichus, for its accent in both senses. So Ammonius, in many places, not only remarks the particular accent of words, but brings authorities from passages in writers: on ἀμυγδαλῆ, as differing from ἀμυγδάλη, he quotes the Taxiarchi of Eupolis; Menander on the word ἁρπάγη; Homer on ἀσφόδελος; Thucydides on μοχθηρός; Aristophanes on παρειαὶ and παρεῖαι; Menander and Demosthenes on πότος and ποτός; Homer, as cited by Ptolemæus Ascalonita, in his second book of accents, in the Iliad, on σταφυλή; Aristophanes on χόας and χοᾶς. The same proof of the existence of accentual marks in the ancient copies may be drawn from the manner in which Mœris, in several words, remarks the difference between the Attic and Hellenic accent. Solon, in some§ scholia, mentioned above, says, Ὁ μὲν Ἀρίσταρχος τὸ ἁμαρτῇ χωρὶς τοῦ ι ΓΡΑΦΕΙ καὶ ΌΞΥΝΕΙ. οἱ δὲ περὶ Ἡρωδιανὸν περισπῶσι, καὶ προσγράφουσι. What can be here understood but the actual mark in Aristarchus' edition of Homer? So

* Id. lib. ix. p. 400.

† In Ammonius, on the word τρόχοι, p. 137, edit. Valcken. on which see Valckenaer's Animadvers. lib. iii. c. 15. also lib. iii. c. 6. and 12.

‡ Lib. ii. p. 52, 53.

§ Published by Mr. Valckenaer, with his Ammonius. Animadv. p. 241. [ad Iliad. E. v. 656.]

Charax, the old grammarian, published by Aldus, with Ælius Dionysius, Herodian, and others, περὶ τῶν ἐγκλινομένων, says, that "Aristarchus, at the beginning of the Odyssey, would not give two acutes to ἄνδρα μοι [οὐκ ἐβουλήθη δοῦναι εἰς τὸν, ἄνδρα μοι, δύο ὀξεῖας, ἀλλὰ μίαν εἰς τὸ ἄν] but only one to the ἄν." In the same tract, he says, "the second person of the verb εἰμὶ is an enclitic, as in Homer, αἵματός εἰς ἀγαθοῖο." How could Charax know this himself, or prove it to others, except the marks of accent were in the copy of Homer, to which he appeals? The frequent mention made of accents in the syntax and fragments of Apollonius, who brings instances from Homer, Sophron, Alcman, Alcæus, Aristarchus, Trypho, Heraclides, and other ancient authors, of some peculiarity in the tone of certain words, must likewise assure us of there being a visible notation of accent on those words. Strong deductions of this kind might be likewise made from some passages of Herodian and Chæroboscus: which, however, I omit as unnecessary. From them, and later grammarians, particularly from Eustathius, it would be easy to produce numberless passages of the foregoing kind; if, after having consulted the great grammarians of the first centuries, it were requisite to pursue the same subject through those of the following ages, as Hesychius, the several scholiasts, Thomas Magister, &c. through whose remains the history of our present accentual system might, if it were necessary, be easily traced down to Lascaris and Gaza.

To the time of these Greek exiles, from the age of Aristophanes himself, the signs of accentuation appear to have been well known, though not perhaps constantly applied. Accordingly, we find Demetrius Triclinius speaking of them, their nature, use, and invention, in the following manner.* "Those ancients, who wrote on

* Οἱ πάλαι τὰ περὶ γραμματικῆς συνταξάμενοι, σημεῖά τινα σοφῶς ἐπινοήσαντες παραδεδώκασιν, ἐξ ὧν τήν τε δύναμιν καὶ τὴν, ὡς ἂν εἴποι τις, ποιότητα τῶν συλλαβῶν καὶ τὴν προφορὰν διαγινώσκειν ἔχοιμεν. συλλαβῶν δέ μοι καὶ οὐ στοιχείων εἴρηται, ἐπειδὴ τὰ μὲν στοιχεῖα, καθ' αὑτὰ κείμενα, οὐδεμιᾶς τινος μετέχει δυνά-

grammatical subjects, wisely invented and delivered down certain marks, by which we might know the power and quality of syllables, and distinguish the true pronunciation of them. I mean syllables, not letters; for letters, taken singly, partake not of this peculiar quality: but compounded, and united with each other, and thus constituting syllables, they have certain powers and properties. Scholars, therefore, invented various signs: I mean accents, spirits, and the like; which they called *προσῳδίαι*, as conducive to the establishment of musical and common pronunciation." Montfaucon, in his Palæographia,* says, there is no appearance of these marks in MSS. earlier than the seventh century; and that in MSS. of the seventh and eighth, they are frequently misplaced, and often omitted. In some MSS. of the eighth and ninth centuries, they are accurately and properly placed. The use of them seems to have been universal, not only among grammarians, but Greek writers in general, after the ninth century. Baillius declares, that he had carefully himself examined above eight hundred old MSS. in the library of the queen mother of France, Catherine de Medicis, written by Greeks some ages before the taking of Constantinople, and observed the omission of these marks scarce in one. And those were the very times in which one might naturally expect more particular care would be taken by the

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μεις· συλληφθέντα δὲ καὶ οἷον ἐνοῦντα πρὸς ἄλληλα καὶ τὰς συλλαβὰς ἀποτελέσαντα, δυνάμεις τί τινας καὶ ποιότητας ἔχει. ἐπινόησαν δὲ ἄλλα τε σημεῖα, τόνους φαμὶ καὶ πνεύματα καὶ τὰ λοιπά, ἃ δὴ καὶ Προσῳδίας ὀνόμασαν, ὡς πρὸς τὴν ᾠδὴν καὶ τὴν ἐκφώνησιν τῶν συλλαβῶν συντελοῦσας· in Præfat. ad Aristoph.

* *Ante septimum sæculum in solis grammaticorum libris observata fuisse videntur. Quæ vero dicimus [sc. de Codd. vetustissimis quinti sextique sæc.] de vitis tantum.* p. 33. Consuetudinem *describendi accentus et spiritus in septimum circiter à Christo nato sæculum conferri posse videtur.* —— *cum semel eorum usus invectus est, alii accuratius, alii negligentius, pro cujusque arbitrio, accentus perscribebant.* p. 223, 4. I am not myself very solicitous about their appearance or omission in the very oldest and best copies, thinking that even if they had never appeared before the fifteenth or sixteenth century, they would be equally defensible.

learned Greeks to fix the pronunciation of their language. Barbarism from the south-east was making daily inroads upon the Greek provinces, and threatening them continually with more: then, according to the testimony of Demetrius Triclinius (who lived at the beginning of the fourteenth century) then it was, that these marks were more punctually observed and applied. "Pronuntiationis Græcæ suavitas, teste Demetrio Triclinio, omnino periisset, nisi eo tempore, quo Græcia barbarie fædari cœpta est, notæ aliquæ, quæ etiam posteritati integram tradidissent, *usum familiarem* sibi vindicassent."*

After the ninth century, the use of these marks is however supposed to have been sometimes mistaken and perverted. In the rambling poems of John Tzetzes, written in the twelfth century, they are by some persons imagined to have regulated his metre. On this supposition, most of his† *versus politici* are tetrameter iambic catalectic; as the following‡ lines taken out of the first *Chiliad*:—

* Baillius, p. 783. apud Scot. And this agrees with what Henninius supposes in sect. 32. "Accentus, seu Apices, in *usum publicum* venire cœperunt, invalescente nimium barbarie."

† These *versus politici* are little more than plain unadorned narratives put into verse; a species of poetry not unknown in the time of Dionysius of Halicarnassus, who speaks of such prosaic pieces of poetry under the title of λογοειδεῖς. By his account they were metrical lines composed on unpoetical subjects, in very unpoetical expression, with loose metre, and, according to their name, *sermoni propiora*. The scholiast on Hephæstion, speaking of this λογοειδὴς poetry, says, ἔστιν ὁ πεζότερος τῇ συνθέσει (what Horace calls, *musa pedestris*). The *versus politici* did not differ much from the λογοειδεῖς, both being written ἄνευ πάθους ἢ τρόπου. The scholiast brings the following line as an instance of the λογοειδὴς,

Ἵππους δὲ ξανθὰς ἑκατὸν καὶ πεντήκοντα.

Hephæst. edit. Pauw. p. 93.

‡ The intended metre of these lines is supposed to be the same with that of the following:

Ὡς ἡδὺ καὶ- | νοῖς πράγμασιν | καὶ δεξιοῖς | ὁμι- | λεῖν,
Καὶ τῶν καθεστώτων νόμων ὑπερφρονεῖν δύνασθαι. Aristoph.

Nam si remittent quippiam Philumenæ dolores.
Quot commodas res attuli? quot autem ademi curas? Ter.

I'll climb the frosty mountains high, and there I'll coin the weather,
I'll tear the rainbow from the sky, and tie both ends together.

Ὁπόσον δύ- | ναιτο λαβεῖν | ἐκέλευε | χρυσί- | ον.
Κροῖσον κινεῖ πρὸς γέλωτα βαδίσει καὶ τῇ θέᾳ.
Ὁ Ἀρτακάμας βασιλεὺς Φρυγίας τῆς μεγάλης.
Ἡρόδοτος τὸν Γύγην δὲ ποιμένα μὲν οὐ λέγει.
Ἡ Ἐρεχθέως Πρόκρις τε καὶ Πραξιθέας κόρη.
Ἀννίβας, ὡς Διόδωρος γράφει καὶ Δίων ἅμα.

The quantity of these iambics the reader must perceive is miserably corrupt: several short syllables are made long where an acute is joined to them, as if that directed the quantity, and was a mark belonging to it. A blunder this (if it really be one in Tzetzes) exactly the same with that committed in many of our schools, where the sign of an acute, on whatever syllable it appears, is considered as denoting* the stress of a long quantity to be given to that syllable.

There is extant a poem (if it may be so called) by Michael Psellus, of a like kind with that of Tzetzes, entitled Σύνοψις τῶν νόμων, διὰ στίχων ἰάμβων καὶ πολιτικῶν, addressed πρὸς τὸν βασιλέα Καίσαρα Μιχαὴλ τὸν Δοῦκαν. This Michael Duca was the Greek emperor of the east M.LXXI. The verses generally consist of fifteen syllables, there being seldom more than two syllables to each foot. Johannes Damascenus wrote in the same metre before the time of Tzetzes. Fabricius (Bibl. Græc. V. 7.) mentions another piece of this Psellus of the foregoing kind, de Grammatica, ad Constantinum Monomachum, among the MSS. of the French king. I have here allowed the metre of the *versus politici* to be accentual, as it is generally acknowledged to be; and so willingly give my opponents all the advantage of this argument in their favour (Hennin. sect. 66). But I do myself strongly suspect that those verses are not *iambics* regulated by accent, but loose *trochaïcs*, as independent of it as any in Euripides. Vossius himself says, (p. 144.) *maxime similes sunt Archilochiis catalecticis*. And Eustathius, as cited by him, speaking of these verses, says, σώζεται ὁ τροχαϊκὸς ῥυθμός. Whether the metre of them be considered as *accentual*, or as common *temporal* metre, it is faulty and corrupt each way. But, on the whole, I do not think it accentual.

* The misapplication of the Greek accentual mark seems to have followed words into the Latin language, and corrupted their pronunciation there in the time of Ausonius, who makes *idola* from εἴδωλα, and *eremus* from ἔρημος, dactyls. We likewise pronounce *St. Helēna* from Ἑλένη, and *idēa* from ἰδέα: these two words are probably of a like kind with *philosophia*, *prosodia*, mentioned in a former chapter by Melanchthon; that is, words which, in passing into the Roman language, carried their acute with them, and retained it on the penultima, though the Latin method of accentuation would naturally have carried it back to the antepenul-

It is, however, certain, that if Tzetzes regulated his metre in those verses by a vicious quantity, yet he did it wilfully and knowingly: he was at the same time well acquainted with the true ancient quantity, from whatever cause his corruption of it might proceed. This clearly appears in those iambics of his at the end of the eleventh *Chiliad*, written according to the old rules of good metre, beginning thus:

Τοὺς τῆς ἄνω νῦν Μυσίας ὅρους μάθε,

and ending

Λέγων γὰρ ἔν τι μυρία [γε] παρατρέχει.

The same regard for due quantity is seen in a long poem of iambics by the same author at the end of his thirteenth *Chiliad*, περὶ παίδων ἀγωγῆς: in a short poem of hexameters, and that followed by another of iambics. What is very particular, and at the same time a strong proof of what I have said above of Tzetzes' being acquainted with true quantity, is, that in some introductory verses prefixed to his poem *de liberis instituendis*, he speaks with disapprobation and contempt of that barbarous metre which then prevailed. Such he calls the metre of a *mean, strolling, vulgar* muse,* μούσης ἀγυρτίδος,

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tima. Several of this sort are mentioned by Aldus, in the vocabulary prefixed to Statius; and by Servius, in many parts of his notes on Virgil. Now, wherever we find a Latin acute, to that in our English pronunciation we commonly annex a long time, as will be considered more fully in another place. And thus we come to pronounce the words, *Helēna, idēa.*

* *Musæ circulatrices,*
Quæ pedum concinnum non servat gressum.
Quid vero quisquam artificioso scriberet metro,
Pedesque servaret ubique, et ancipites literas,
Et omnia subtiliter, prout decet, limaret,
Cum æquali in honore sint artificiosa et barbara,
Et indocta velut docta dominentur?
Et hæc quibus? iis qui videntur sapientissimi.
Sic quod honestum est evanuit ex vita,
Sic ubique valuit vulgaris tenuitas.

Ἢ τὴν ποδῶν εὔρυθμον οὐ τηρεῖ βάσιν.
Καὶ* τί γὰρ ἂν τὶς τεχνικῷ γράφοι μέτρῳ,
Πόδας τε τηροῖ πανταχοῦ, καὶ διχρόνους,
Καὶ πάντα λεπτῶς, ὡς χρεὼν, ἀποξέοι,
Ἴσων δοκούντων τεχνικῶν καὶ βαρβάρων,
Καὶ τῶν ἀτέχνων ὡς σοφῶν κρατουμένων;
Καὶ ταῦτα ποίοις; τοῖς δοκοῦσι πανσόφοις.
Οὕτω τὸ καλὸν ἐξαπέπτη τοῦ βίου,
Οὕτω κατεκράτησεν ἡ χυδαιότης.

The vulgar corruption, which he† here laments, and the sense which the intelligent and learned had of it in the twelfth century, agrees nearly with the account of the Greek tongue three hundred years afterwards, given by Philelphus, who, in the fifteenth century, was at Constantinople, and seems to have made very particular inquiries into the state of the language and pronunciation there. In a letter to Peter Perleo, in 1441, twelve years before the taking of that city by the Turks, he says, "that though he took pains to get what information he could, in regard to their language, from the schoolmasters there, he could meet with nothing satisfactory from them." But though he describes the depraved state of the Greek tongue among the common‡ inhabitants of that city, he tells his friend, that it still retained its ancient purity among persons§ of higher rank and learning, who

* Τί or τὶ, is always short. He might have written, Διὰ τί γὰρ κ. τ. λ. M.

† There is mentioned by Fabricius, Bibl. Græc. lib. v. c. 7. p. 48, a manuscript piece of this Tzetzes, entitled *Versus Politici de pedibus et metris poeticis.* in Bibl. Vindob. et Cod. Barocc. 131. Fabric. in the same book, p. 17, 18, mentions likewise a MS. of his, *de omni versuum genere, et de versibus politicis* MS. Reg. 84. A sight of this last piece would probably clear up this matter at once.

‡ In a letter written about two years before the taking of Constantinople, he speaks of *linguam vulgarem eam, quæ et à plebe erat depravata atque corrupta ob peregrinorum mercatorumque multitudinem, qui quotidie Constantinopolim confluebant, in urbemque receptì incolæ, Græcique admixti, locutionem optimam infuscarunt inquinarunt-que.* Apud *Hodium de Græc. illustr.* p. 188.

§ *Græci, quibus lingua depravata non sit, et quos ipsi tum sequimur, tum imita-*

use (says he) the same language, and speak in the same manner at this very time, as the Greeks did eighteen hundred years ago.

As it is plain that Tzetzes was well acquainted with the true nature and use of accent, so it is evident, that those learned Greeks, who, both before and after the taking of Constantinople, came into the west, and there taught their own language (some of whom had the care of the* first editions of the old Greek authors that were

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mur, ita loquuntur vulgo hâc etiam tempestate, ut Aristophanes comicus, ut Euripides tragicus, ut oratores omnes, ut historiographi, ut philosophi etiam ipsi, et Plato, et Aristoteles. Viri Aulici veterem sermonis dignitatem atque elegantiam retinebant: in primisque ipsæ nobiles mulieres, quibus cum nullum esset omnino cum viris peregrinis commercium, merus ille ac purus Græcorum sermo servabatur intactus. Idem in epist. ann. 1451. A pleasing and affecting picture this of the Greek court a year or two before its destruction.

The same person, in a letter to Saxolus Pratensis, in 1441, after dissuading him from going into Peloponese, where there was nothing that deserved his regard, except Georgius Gemistus, advises him rather to visit Constantinople: *illic enim et viri eruditi sunt nonnulli, et culti mores, et sermo etiam nitidus.*

The particular mention made above by Philelphus, of the women in the Byzantine court keeping the purity of the Greek language, agrees well with an observation of Cicero, in his third book de Oratore, "Facilius mulieres incorruptam antiquitatem conservant, quod multorum sermonis expertes, ea tenent semper quæ prima didicerunt."

* Demetrius Chalcondyles published Suidas, at Milan, 1499. John Lascaris was employed in editions at Rome. But more particularly Marcus Musurus, of Crete, under Leo X. inspected the editions of many Greek books printed by Aldus and Blastus, particularly of Aristophanes, with the excellent scholia, Athenæus, Plato, Hesychius (the last of which was printed from a single MS. copy, being the only one then found). Aldus often gratefully acknowledges the services of these Greeks. In a dedication of his to Musurus, prefixed to his Statius, he says, "Non est moris nostri fraudare quenquam sua laude: imo decrevimus omnes, quicunque mihi vel opera, vel inveniendis novis libris, vel commodandis raris et emendatis codicibus, vel quocunque modo adjumento fuerint, notos facere studiosis, ut et illis debeant, si mihi debent.—Atque utinam plurimos id genus haberemus reipublicæ literariæ benefactores, quanquam plurimos speramus futuros, non in Italia solum, sed et in Germania et Galliis, atque apud toto orbe divisos Britannos, in quibus habemus Grocinum sacerdotem, et Thomam Linacrum viros undecunque doctissimos; qui olim Florentiæ sub Demetrio Chalcondyle, viro clarissimo et græcæ facundiæ instauratore magnoque decore, græcis li-

printed, and in them placed their accentual marks as we now find them) that they, I say, considered accent, of which in all their books they published the characters, as distinct from true quantity, and not inconsistent with it. For it is certain at that time, when they used these accentual *virgulæ*, they perfectly knew, and duly regarded, the old pure quantity. This appears not only in their editions of the ancient Greek poets, the metre of which they were undoubtedly well acquainted with, but likewise in some of their own metrical compositions, in which the metre, regulated by true quantity, is as accurate as in the poems of their ancestors two thousand years before them. Of this the reader may see a proof in some* iambics of Theodore Gaza: in an epitaph on the famous cardinal† Bessarion, archbishop of Nice, written by himself; likewise in that of John Lascaris, composed by himself:

Λάσκαρις ἀλλοδαπῇ γαίῃ ἐνικάτθετο, γαίην
Οὔτε λίην ξείνην, ὦ ξένε, μεμφόμενος·
Εὕρετο μειλιχίην. ἀλλ' ἄχθεται, εἴπερ Ἀχαιοῖς
Οὐκ ἔτι χοῦν χεύει πατρὶς ἐλευθέριον.

Lascaris externa terra jacet, haud tamen ipsi,
De gente externa quod quereretur, erat:
Nec piget hospitii. dolet hoc, quod Græcia natis
Amplius haud præstat libera busta suis.

I have produced these lines of Lascaris particularly, as they appear to me pathetically expressive of those tender emotions, naturally arising in the author's mind, from reflecting on the situation of himself (who was of

teris incubuerunt.—Gaudeant igitur bonarum literarum studiosi. nam D. O. M. annuente, assiduisque laboribus nostris, atque academicorum nostrorum auxilio, et cæterorum bonorum doctorumque hominum, qui bonas literas bonasque artes propagari nostra ætate desiderant, omnia suppeditabimus, quibus in summos viros queant evadere."

* Hodius in vita Gazæ, p. 58.

† Id. p. 151.

the Greek imperial family) and of his country at the time of his death:

Hic tibi mortis erant metæ: domus alta sub Ida,
Lyrnesi domus alta; solo Laurente sepulchrum.

But to return to our argument. This pure quantity is seen also in some verses of his prefixed to the first edition of the Scholia on Sophocles, at Rome [1518] (where he was appointed by Leo X. president of a Greek academy, instituted chiefly with a view of giving accurate editions of the Greek authors,) and many other epigrams of his now extant.

The elegiac poem of Musurus, prefixed to Aldus' edition of Plato, and addressed to * Leo X., for which that prince made him an archbishop, will likewise prove

* This great pontiff (whose character, as far as it respects learning, may be thus briefly given in the words of his celebrated historian Paulus Jovius: "ad beneficentiam, ornandamque virtutem natus educatusque"), by his own polite taste and liberality, repaired in a great measure that loss which the arts had sustained from his famous predecessor Pope Gregory; exciting among the scholars of that age a most wonderful spirit of recovering ancient, and improving modern literature; which, by opening the old treasures of sound knowledge, and giving a freedom and vigour to man's thoughts, did eventually, though not intentionally, contribute much to that great work, the reformation of the western church.

Thus Leo's encouragement of learning was in its consequence not more fortunate to that, than to the religious and intellectual liberties of Europe, and tended, in the end, to shake that throne, which he had adorned with a spirit of urbanity, polite and judicious munificence, and general humanity, beyond the example of any of his predecessors.

The labours of Aldus, favoured by the patronage of this prince, and connected with the learned Greeks of his age, are astonishing: in a preface to Euripides, addressed by him to Demetrius Chalcondyles, he says, "mille et amplius boni alicujus autoris volumina singulo quoque mense emittimus ex academia nostra." We must not here understand the word *volumen*, as Sir William Temple did, in his writings on ancient learning, to signify what we call *a volume*, but only a part, in a single roll, of a larger work. There were not 600,000 books in the Ptolemean library (as Sir William states the number), because there were 600,000 volumes.

The Greek Academy of Leo's institution well answered the purposes of its excellent founder; but as it flourished under him, so it sunk with him. Upon his death, in 1521, it fell into a gradual decay; from which Gregory XIII. did afterwards in vain endeavour to recover it.

that the admission of the accentual marks, as they stand at present in our books, was not considered by those Grecian teachers of Greek, as inconsistent with the quantity and rhythm of their language; for they strictly observed the quantity, and yet retained those marks.

That these Greeks did not look upon προσῳδία and its notations as affecting quantity, I am certain likewise from the manner in which these things are treated by them in their grammars,* wherein they are constantly kept distinct.

* They generally distinguish them, as Theodore Gaza has done in the following parts of his third book: at the beginning of which he recounts the several particulars, in which a person might speak or write improperly: βαρβαρίζων τις ἐλέγχεται, ἢ ἐνδείᾳ, ἢ πλεονασμῷ, ἢ ἐναλλαγῇ, ἢ χρόνῳ, ἢ προσῳδίᾳ, ἢ γραφῇ.

Ὅρος προσῳδίας· ΠΡΟΣΩΙΔΙ'Α μὲν οὖν ἐστι τάσις ποιά τις φωνῆς ἐγγραμμάτου πρὸς εὐφωνίαν τοῦ ὅλου λόγου. Afterwards he says, ἔστι δὲ τόνος, ἐπίτασις ἢ ἄνεσις, ἢ μεσότης, συλλαβῶν εὐφωνίαν ἔχουσα. ἡ μὲν γὰρ ὀξεῖα τὸ ἐπιτεταμένον ἔχει τοῦ φθόγγου, ἡ δὲ βαρεῖα τὸ ἀνειμένον, ἡ δὲ περισπωμένη τὸ μέσον.

ΧΡΟ'ΝΟΣ δὲ ἔκτασις ἢ συστολὴ φωνήεντος. ἐκτείνεται μὲν γὰρ τῇ μακρᾷ· συστέλλεται δὲ τῇ βραχείᾳ.

These words of Gaza are the very same that Aristotle and Aristoxenus used 1800, and Dionysius of Halicarnassus, 1500 years before him. The first sentence of Gaza, here cited, agrees with Diomedes' account of Solœcismus; "qui fit modis generalibus decem et quatuor; immutatione generum, casuum, numerorum, personarum, temporum——per geminationem abnuendi, per accentus, &c.——immutatio accentus; ut si, *Post*, adverbium cum gravi pronuncietur accentu, erit præpositio; si acuto, erit adverbium, ut *longo post tempore veni*." — And, shortly after, in the same page; "Tenor, quem Græci τάσιν aut προσῳδίαν dicunt, in flexibus vocis servandus est, Nam quædam acuto tenore, pleraque gravi, alia flexu desiderant enunciari." *Diomed.* lib. ii. Nearly the same is in *Charisius.* lib. iv. c. 1. 2. and *Donatus de Barbarismo.* p. 1767. Gaza's account of Βαρβαρισμὸς is expressed almost in the same words with those of an old grammarian, published by Mr. Valckenaer, on the same subject, in some pieces subjoined to Ammonius, p. 191. 2. 4. One passage there on accent is as follows: Κατὰ δὲ Τόνον βαρβαρίζουσιν οἱ λέγοντες, ἐὰν βουλῶμαι, καὶ ἐὰν ἀρχῶμαι. δεῖ γὰρ λέγειν, ἐὰν βούλωμαι καὶ ἐὰν ἄρχωμαι. Ὁμοίως καὶ περὶ τοὺς τόνους βαρβαρίζουσιν, οἱ λέγοντες, ἀκρᾶτον προπερισπωμένως· δεῖ γὰρ λέγειν ἄκρατον προπαροξυτόνως· ἡ γὰρ τοῦ ᾱ στέρησις προτιθεμένη τῶν δισυλλάβων ὀνομάτων εἰς ὃς ληγόντων, ἀναβιβάζει τὸν τόνον· οἷον κακὸς ἄκακος· φθαρτὸς ἄφθαρτος· οὐκοῦν καὶ κρατὸς ἄκρατος. p. 196. "Those are guilty of a barbarism in tone, who say, ἐὰν βουλῶμαι, and ἐὰν ἀρχῶμαι: for they ought to say, βούλωμαι and ἄρχωμαι. In the same manner they who say, ἀκρᾶτον, with a circumflex on the penultima; for they ought to say ἄκρατον, acuting it on the antepenultima, for the privative ᾱ prefixed to dissyllable nouns

Those great and deserving men, who came out of Greece into Italy in the fourteenth, * fifteenth, and the beginning of the sixteenth centuries, and restored the Grecian language which had been lost in the west for several ages; whose names and memories ought to be dear to every ingenuous admirer of that excellent language, have strangely been represented by some disputants (merely to support a favourite system) as low, ignorant persons, unacquainted with the purity of that tongue which they professed to teach, using themselves a barbarous language and pronunciation, and put, in short, on a level with the illiterate priests of the Archipelago, or those strolling Greeks, of whom † Rutgersius has given so ridiculous a description. At other times they are represented as men of some knowledge indeed, but of great pride, avarice, and dishonesty, who knew better perhaps than they taught; but, in order to raise their character and stipends, wilfully perverted the real propriety of their language, in order to make the attainment of it more ‡ tedious and difficult to their scholars; who might thereby think more highly of their masters' sagacity in explaining so intricate a thing to them, and be more ready to reward their great learning and trouble with extraordinary liberality. The former of these, re-

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ending in ος, draws back the accent: as κακὸς ἄκακος, φθαρτὸς ἄφθαρτος, and, therefore, κρατὸς ἄκρατος." This observation agrees with what is cited above from Apollonius, at the end of the fifth chapter. See also p. 203. of Valcken. on the accent of σύγκρις.

* I say the fourteenth century, for it was so early that Leontius Pilatus of Thessalonica taught in Italy, where he was the master of Boccace, and lived some time with Petrarch. Petrarch himself learnt Greek from Barlaamus, a Calabrian monk. In Calabria, which is part of the old Magna Græcia, there remained even then some knowledge of the ancient language, which was used in the liturgies of many churches there: as the liturgies of St. Basil and St. Chrysostom are to this day used in the churches of Greece. But although in Calabria there might be then some remains of the language, yet a general ignorance of it was spread over every other part of the west. Many instances of which are related in *Zwinger*. "Orat. de barbarie superiorum sæcul." and in *Chr. Becman*. on the same subject.

† *Variæ Lect*. lib. ii. c. 11.

‡ Vid. *Adolph. Mekercki* tract. de veteri et recta pronun. ling. Gr. p. 21.

presentations is at present clearly contradicted by fact: it is by no means certain that they all used, even in common discourse, that barbarous language, the modern Greek, which is objected to them. From Philelphus' account of the learned men in Constantinople, just before the taking of that city, we have good reason to think the language of scholars was far from being corrupt. But whatever might be the vernacular tongue, especially of those who were natives of the southern provinces of the Greek empire, they indisputably knew what was ancient Greek. How were they otherwise enabled to write such good grammars, prefaces to editions of Greek authors, occasionally good verses, and many other literary pieces, some of which, in point of propriety of language, would not have disgraced their ancestors sixteen hundred or two thousand years before them? They may be invidiously called Græculi, Græcanici, Semi-Barbari, Græco-Turcæ, Romano-Hellenistæ, to vilify and sink their characters. But these are only words against facts. Their industry, their knowledge, and in many of them their taste and genius, entitle them to far different appellations. They were, indeed, surrounded and persecuted by barbarism, but seem not to have been tainted with a mixture of it. Their literature, notwithstanding the pollution with which it was threatened, escaped with purity:

Doris amara suam non intermiscuit undam.

As for the latter representation of their manners and general character, there is something so uncharitable, so illiberal and unworthy a scholar in this imputation, at the same time so base and ungrateful towards these Greek teachers, that it must raise some indignation in a good mind, to find learned men, in arguing against what they think corruptions of pure Greek, attribute them to these unfortunate scholars, and so turn that little Greek knowledge they have against those very persons from whom alone they originally derived it.*

* A brief account of these illustrious Greeks is thus given by Morhofius in his *Polyhistor.* lib. iv. c. 6. "Nimirum erant novem inter exules è Græcia

The only thing in which some of these Greeks seemed to want a truly judicious discernment, is, that they

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Romam profugos, qui præcipue Græcas literas in occidentem et septentrionem intulerunt. Sunt vero illi, Bessario Cardinalis, Emanuel Chrysoloras, Demetrius Chalcondylas (tot egregiis discipulis clarus, Leon. Aretino, Franc. Barbaro, Fr. Philelpho, Bapt. Guarino, et Poggio Florentino) Theod. Gaza, Joh. Argyropulus, Georgius Trapezuntius, Marc. Musurus, Michael Marullus, et J. Lascaris: qui postremus ex illustri Lascarina Imperatorum familia oriundus, Medicæam Bibliothecam insigni Græcorum codicum thesauro ditavit; cum Legatus à Laurentio Medicæo Constantinopolin ad Bajazetem missus omnes Græcise bibliothecas scrutaretur. Eodem Lascare auctore Leo X. Pontifex Romanus (Laurentii Medicæi filius) ipsam propemodum Græciam in Italiam quasi in novam coloniam deduxit. Pueros enim ex tota Græcia, in quibus vis ingenii et bona indoles inesse videbatur, cum suis præceptoribus, Romam evocavit, ut linguam Romani suam ipsis commodius traderent, vicissimque suam illi Romanis. Addendus vero his novem Græcis Antonius Eparchus est, Corcyrensis, qui superiore sæculo per aliquot annos Venetiis Græcas literas docuit, prosecutusque est Elegiacis versibus ruinam Constantinopolis: demum Corcyram regressus, inter suorum literatos consenuit; is quoque centum codices Græcos secum attulit venum Imperatori Carolo V. et Francisco I. Galliarum regi oblatos. Præterea è Græcis, quibus Græca eruditio multum debet, Hieronymus Spartiata, necnon Franciscus Portus, Cretensis, et Æmilius Francisci filius, memorandi sunt, omnes laboriosissimi: ut et Nicolaus et Zacharias Calliergi, Cretenses itidem, quorum utrique curam impressi primo *Magni Etymologici*, posteriori insuper collectionem Scholiorum Theocriti debemus." Morhoff might have mentioned several other editions of Zachary Calliergus, as the Pindar with scholia in 1515, and Phavorinus' Lexicon in 1523, with other books. Emanuel Chrysoloras, before he taught in Italy, was at London in the reign of Richard II. on an embassy from the emperor Joannes Palæologus, to desire his assistance, with that of other Christian princes, against Bajazet. This he mentions himself in a letter, which he wrote from Rome to the Emperor. Palæologus did afterwards himself, in person, come into England, on the same occasion, in the time of Henry IV: as appears from a MS. (cited by Dr. Hody) in the Lambeth library, entitled "*Speculum Parvulorum*," lib. v. c. 30.

On the subversion of the Greek empire, there were several mean illiterate Greeks scattered over the west and north of Europe. These being sometimes accidentally met with by the scholars of Germany and our own country, and appearing, as they really were, low ignorant persons, raised in strangers an unfavourable opinion of the Greek refugees in general. Accordingly we find some writers of Germany and England speaking of the exiled Greeks with great contempt: while those of France and Italy, who by their situation were acquainted with the real characters of those illustrious men, mentioned above by Morhoff, hold them in the highest estimation.

Several writers have given the history of the revival of Greek learning: Christ. Rosa "de Turcismi fuga, et Gr,

* affected to depreciate Cicero's writings (though † others among them illustrated parts of them with comments, paraphrases, and translations). But this, perhaps, did not proceed from want of taste for such excellent compositions, and may not improbably be accounted for by a general national prejudice, which there seems to have been through all ages among the Greeks against that great Roman. Dr. Middleton observes, that Dio Cassius's spleen and malignity against him might arise from a Grecian's envy to a man, who for arts and eloquence was thought to ‡ eclipse the fame of Greece. Cicero is known likewise to have provoked this enmity of the

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ling. incremento." C. F. Boernar "de altera migratione lit. Græc. &c." Sam. Battier. "Orat. de lit. Græc. post inductam barbariem, &c."

* Particularly Joan. Argyropulus.

† Theod. Gaza; Georg. Trapezuntius, &c.

‡ Among the Romans themselves Cicero's character was not at first properly treated. He is never mentioned by Horace or Virgil: though the latter had an opportunity of doing it with honour in a part of his poem, that could hardly fail of bringing Cicero to his mind, where he is describing the shining qualities of his countrymen, compared with those of other nations:

Tu regere imperio populos, Romane, memento:
Hæ tibi erunt artes: pacique imponere morem,
Parcere subjectis et debellare superbos.

Here was a fair occasion of asserting the literary character of his country: but he gives it up, and rather than do justice to Cicero's character, which he could not but hold in the highest estimation, he chooses to do an injustice to Rome itself by yielding the superiority of eloquence to others:

Excudent alii spirantia mollius æra:
Orabunt causas melius, cœlique meatus
Describent radio, &c.———

This silence, which itself is a great injustice to so extraordinary a man, Dr. Middleton well accounts for, by shewing that his name could not but be obnoxious to the court of Augustus, and the very mention of it be a satire on a prince who was so infamously concerned in his destruction. As this court prejudice subsided, his character rose: and following Roman writers seem to pride themselves in their illustrious countryman, and to be fond of considering him in a comparative view with the Greeks. "Marcus Cicero," says Paterculus, "ut vita clarus ita ingenio maximus, qui effecit, ne quorum arma viceramus, eorum ingenio vinceremur." And Pliny, "Facundiæ Latiarumque literarum parens—omnium triumphorum lauream adepte majorem, quanto plus est ingenii Romani terminos in tantum promovisse, quam imperii." *Hist.* 7. 30. Another says, "Demosthenes tibi præripuit, ne esses primus orator; tu illi, ne solus." Apud *Hieronym.*

Greeks against him, by taking every opportunity throughout his* works of drawing a comparison between the abilities and genius of his own countrymen and of the Greeks: the latter of whom he allows to have quicker inventive talents than the Romans, but to be inferior to them in solidity and real strength of parts. In answer to these comparisons of Cicero, it has been remarked, that Plutarch seems to have written his Lives partly with a view to confute what Tully has endeavoured to prove in almost all his prefaces, the superiority of the Romans over the Greeks; and, for this end, to have

* In many parts of his writings he speaks with some contempt of the Greeks. "Græcorum doctrina perridicula." *de Orat.* "Græci fallaces et leves, et diuturna servitute ad nimiam assentationem eruditi. Græci omnes vias pecuniæ norunt, omnia pecuniæ causa faciunt. Græcorum familiaritates parum fideles sunt. *ad Qu. fratr.* Homo levitate Græcus, crudelitate Barbarus. *pro Flac.* Græcorum luxuria et levitas." *ibid.* And even their language he will not allow to be so full and copious as the Roman: "ita sentio, et sæpe disserui, Latinam linguam non modo non inopem, ut vulgo putarent, sed locupletiorem etiam esse, quam Græcam." *de Fin.* I. init. Which is contrary to the general acknowledgment of the other good Roman writers themselves, from Lucretius, who complains of *egestas linguæ* and *patrii sermonis* more than once, down to Muretus, who says, "in Græco sermone, qui Romano immensum quantum copiosior est." *Var. Lect.* xv. 20. (See more to this purpose in that elegant and judicious writer, v. i. xix. 4. and *P. Petit. Miscell. Observ.* iv. 5.) Many other expressions of the foregoing kind are scattered up and down in Cicero's works: who yet, probably, did not mean always to reflect on the Greeks in general, but those of a particular profession or character, whom his subject brought to his thoughts. In his orations, reflections of this kind might be thrown out to invalidate the credit of an evidence. In his rhetorical and philosophical dialogues, the person who speaks introduces several things to serve his own purpose, very foreign from Cicero's own sentiments. But, perhaps, his Greek readers did not always make these distinctions, and applied to themselves, what was not intended as a national censure when it came from Cicero's pen. Certain it is, that in many parts of his works, particularly in his Epistles to Atticus, he discovers a strong passion for Greek literature; in order to gratify which, he seems very desirous, with the assistance of Atticus and his Greek correspondents, to make a good collection of books in that language; which, if he could complete, *supero Crassum divitiis* (says he) *atque omnium lucos et prata contemno. Ad Attic.* i. 4. He speaks likewise, in many places, impartially and honourably of the Greeks, as men from whom the Romans received "philosophiam et omnes ingenuas disciplinas." *de Fin.* But a single censure will by some persons be remembered long after a hundred compliments are forgotten.

chosen out the most artful parallels. Some such national spirit might operate in Argyropulus against Cicero's works. It can hardly be any other way explained, how some of these latter Greeks, who had a relish, in common with all other men of taste and discernment, for the other good * Roman writers, should yet so particularly except to Cicero. But so the fact was. And the same spirit was transfused into some of their scholars; among whom was our learned countryman, Linacer, physician to Henry VIII., who was for some time a student in Greek at Florence, and appeared afterwards among the foremost of the Anti-Ciceroniani. And yet, what is very particular in Linacer, though his professions were against Cicero, his practice was with him; and his books *de Latini sermonis structura* have more examples of proper and beautiful diction from Cicero than from any other Roman writer.

As many parts of the literary history of these times serve to illustrate some characters, the vindication of which is much connected with my argument; the reader will, I hope, on that account consider, what has been here introduced on that subject, as less foreign and digressive.

What has been said of those Greek exiles retaining and using the accentual marks, may be said likewise of those very learned and eminent men of Italy, France, Germany, Holland, and our own country, the successors of those Greeks above-mentioned, in spreading the knowledge of that incomparable language over the west; who, from the time of Gregory of Tifernum to the present, have, by their lexicons, commentaries, and editions of ancient authors, been smoothing the ruggedness of the road to ancient literature, and done posterity a service, which is ill repaid by some persons at present in disputing their authority, and questioning the propriety of the means made use of by them to convey to the world the knowledge of that language in all its

* Leontius Pilatus, though a man of a saturnine disposition, was extravagantly fond of Terence.

purity. But let us not hastily and inconsiderately reject, what they, our superiors in Greek knowledge, have carefully and faithfully adjusted for us:

tu ne studio disposta fideli,
Intellecta prius quam sint, contempta relinquas.

They certainly were thoroughly convinced of the expediency and even necessity of these marks. If they, and the first printers of Greek, had not been satisfied of this, they would not have clogged an infant art, as printing then was, with needless impediments, when it was encumbered with so many other unavoidable difficulties of its own.

The destruction of the Greek empire in the fifteenth century, which involved the Greek language in its fall, naturally raises in our minds some reflections on the particular circumstances observable in the history of it: those, I mean, which regard its extent and duration.

First, when we consider its extent, we see it, under the successors of Alexander, spread far beyond the bounds of the Greek provinces, particularly about the time when visible accentuation was first introduced. It was then the Romans began to pay great attention to it, when literature made* its first appearance among them in Greek. Q. Fabius, and L. Cincius, two of the early Roman historians, quoted so often by Dionysius, wrote in† that language. Hannibal‡ himself wrote

* "Antiquissimi doctorum, qui iidem et Poetæ et Oratores semi-græci erant (Livium et Ennium dico: quos utraque lingua domi forisque docuisse adnotum est) nihil amplius quam Græce interpretabantur." *Sueton. de illustr. Gram.*

† Dionys. Halic. Antiq. Rom. lib. i. p. 5. Sylb. Ὅσοι τὰ παλαιὰ ἴχνη τῆς πόλεως Ἑλληνικῇ διαλέκτῳ συνέγραψαν· ὧν εἰσι πρεσβύτατοι, Κόϊντος Φάβιος, Λεύκιος Κίγκιος. These two are cited afterwards very frequently.

‡ Corn. Nep. in vita. c. 13. Hemsterhuis, therefore, properly censures Lucian for representing Hannibal as learning Greek for the first time in the shades below. *not. ad Luc.* tom. i. p. 381. Hannibal's knowledge, however, of that language was contrary to the laws of his country; for some years before his time the Carthaginians had enacted a law, "ne quis postea Carthaginiensis aut literis Græcis aut sermoni studeret; ne aut loqui cum hoste aut scribere sine interprete posset." *Just.* xx. 5. *Alex. ab Alexand.* tom. i. p. 529.

what he composed, in Greek; as did afterwards Juba,* his countryman, who is recorded to have been a very voluminous writer, and by what we know of his character and abilities, probably a very good one. All the ages of Rome, down to the time of Cicero, produced hardly one Latin † historian. He himself wrote in Greek the history of his own consulate, with several other ‡ pieces: some for his private exercise and improvement in composition, and some for publication. The Greek Epistles of Brutus, and history written by Lucullus, are well known from § Plutarch. About a hundred and fifty years after the invention of accentual signs, the language became almost general. "Græca (says ‖ Cicero in his defence of his Greek friend) leguntur in omnibus fere gentibus; Latina suis finibus, exiguis sane, continentur." And, therefore, several ¶ Roman authors, in order to make their writings more public, composed them in Greek, even while they belonged to the imperial court at Rome. In like manner Josephus and Philo preferred Greek to their own language, not only as more beautiful, but, probably, as more general too. This common use of Greek must be owing principally to the excellence of the language itself. We have seen, indeed, a modern language so very widely extended, as to seem almost to promise itself an universality in Europe: I mean the French. But this has been owing, not only to its own intrinsic merit, to its delicacy and perspicuity, which it undoubtedly possesses in a high degree; but to the extent likewise of the power and political influence of its nation. This was far from being the case with the Greek tongue, which had none of these advantages.

* Ἑλλήνων τοῖς πολυμαθεστάτοις ἰσάριθμος συγγραφεῦσιν. Plut. in *Cæsar*. p. 733. Xyland. See also in *Sertor*. p. 572.

† Cic. de Leg. i. 2.

‡ Epist. ad Attic. ii. 1. ix. 4. and in many other places. "Cicero ad Præturam usque Græce declamavit." *Sueton*. de Rhet. i.

§ Vit. Lucull. p. 492.

‖ Pro Archia. v.

¶ "Quum multi ex Romanis, etiam Consularis dignitatis viri, res Romanas Græco peregrinoque sermone in historiam contulissent." *Justin. præf.* Many of these writers are enumerated by Carteromachus in Orat. de lit. Græ. apud H. Steph. Thes. G. tom. i.

At the very time, which Cicero mentions, the Greeks, in their civil capacity as a people, were in the most humble condition: while the Romans were in the height of their power, being, as Athenæus* calls them, Δῆμος τῆς οἰκουμένης. And yet the language of this conquered people recommended itself universally in preference to that of their conquerors; who yet had brought their own tongue to great perfection, having added much grace and elegance to its natural strength and vigour. They had likewise not only carefully improved their own language, but, through a nice regard for the dignity of it, did in many *public* cases† discourage the Greek. But nothing could stop its general reception and progress. It was continually enlarging its own bounds, with those of the Roman empire. So that Juvenal says, "nunc totus Graias habet orbis Athenas." In Rome itself, it was the principal language both of science and polite literature.‡

* I. 17.

† Cicero himself was reprimanded for addressing the council of Syracuse in a Greek oration. (*Verrin.* Act. ii. lib. iv. towards the end.) Tiberius was fond of Greek, and well skilled in it: but never used it in the senate. He carried this punctilio so far, as to apologize to them for being forced to use the word Monopolium; and ordered the word Ἔμβλημα to be struck out of a decree, with a strong injunction that a Latin one should be inserted in its stead, or if *one* could not be found adequate to it, that it should be expressed by a periphrasis. (*Sueton.* in *Tiber.* 71.) Claudius afterwards was equally jealous of the honour of his own language; of which he gave two remarkable instances, in degrading two very considerable Greek nobles for not understanding Latin; one of them, after having for some time enjoyed the privileges of a Roman citizen, and being likewise at that very time a public character. (*Suet.* in *Claud.* xvi. *Dion. Cass.* lx. 17. Dr. Taylor's Civil Law, p. 513.) But yet Claudius wrote himself in Greek twenty-eight books of history. *Suet.* xlii.

‡ Dan. Heinsius, in one of his Orations (p. 356, &c.) gives us a pretty view of its general use at Rome, where it was properly looked on as "non tam unius populi, quam eruditionis universæ, et ipsius sapientiæ sermo—et inter mulieres, ut quæque vel prudentia vel generis splendore excellebat, ita expeditius ac elegantius sermone hoc utebatur." Dr. Bentley goes farther, in saying, "Neque enim eximia quædam Mæcenatis laus erat Græce Latinéque scire, cum Romæ ea tempestate quivis Senatoris Equitisve filius, imo et de plebe innumeri, libertini etiam et servi, Græce loquerentur." *Ad Horat. Carm.* iii. 8. v. 5.

The wide extent of it was without doubt owing to other causes, besides its native excellence; to the commercial genius* of the people that spoke it; to the number of colonies, which Grecian cities at different times† sent out. One city alone, Miletus, according to‡ Seneca and ‖Pliny, sent forth, at different times, no less than seventy colonies. The great numbers that came into Italy, have been mentioned in a foregoing chapter. Marseilles is well known to have been founded in this manner, which, in §Cicero's time, seems to have been hardly inferior to Athens itself in the cultivation and improvement of the civil and polite arts; and by ¶Strabo is considered as the great seat of learning in the west. The Gauls in general, according to **Cæsar, made use of Greek letters. We learn from ††Pliny, that the Greeks settled likewise in Spain. No one is ignorant how numerous they became in several parts of Africa, and over the ‡‡east, under the successors of Alexander. And from the intercourse between the people of Marseilles and Britain, as mentioned by Strabo, and between the British and Gallic Druids, as related by Cæsar, we have some reason to think that our own island was not ignorant of the Greek tongue, and that what Camden, Meric Casaubon, and others, have said on this subject, is not altogether without foundation. Erasmus ‖‖declares, "veterem Britannicæ gentis linguam, quæ nunc Vallica est, satis indicare eam aut profectam à Græcis, aut certe mixtam fuisse."§§ Camden accounts for this

* See *Dr. Taylor's Elements of Civil Law*, p. 510. et seq. where much light is thrown on this subject.

† *Lipsius* de rect. pronunt. ling. Lat. c. 3.

‡ Consolat. ad Helv. c. 6.

‖ Lib. v. c. 29.

§ Orat. pro Flacco.

¶ Lib. iv.

** Bell. Gall. lib. vi. c. 13.

†† Lib. iv. c. 20.

‡‡ *Senec. ad Helviam.* c. 6.

‖‖ In Adag. Ῥόδια τὴν θυσίαν.

§§ And thus Conrad Heresbachius: "Britannorum pars, quæ Cornubia dicitur, reliquias Græcæ linguæ profitetur." And immediately after: "Quid dicam de Germania nostra, in cujus lingua innumera vestigia Græcæ linguæ remanent? et nos observavimus aliquando aliquot centurias vocabulorum, quæ mere Græca sunt." *Ex Orat. apud H. Steph. Th. Gr.* i. p. 13.

from the immediate commercial connexion between some Greeks and the Britons; Meric Casaubon, from those people who, in the early ages, came over hither from the north-east parts of Europe, connected remotely with the Greeks and their language, and by their settlement here transmitted it to us. Which two suppositions are consistent with each other, and may in part be both equally true.

As the Greek tongue was so extensive at the time of the introduction of Christianity into the world, the first promulgers of the gospel did perhaps, for this reason, publish it in Greek as the best human means to facilitate the propagation of it.

This extent of that language cannot fail of raising it somewhat in our estimation; but much more must it claim our regard, when we add to that the consideration of its surprising stability and permanency.

To reckon only from Homer's* time to the taking of Constantinople, it had subsisted 2350 years. But we may fairly, in our account, carry it much higher. For though such a writer as Homer most probably improved it, yet we may suppose, that he found it in no very rude state. A fine language does not grow up to any tolerable degree of perfection in one generation: its improvements must be successive and gradual. And therefore we may believe the Greek was no contemptible language before Homer's time. But its continuation only from his age for 2350 years is an eminent proof that there was something intrinsically good and vital in the principles of it, which could support itself for such a length of time, through such various revolutions in the political state of its nation.

Ergo non hyemes illam, non flabra, neque imbres
Convellunt: immota manet, multosque per annos
Multa virum volvens durando sæcula vincit.

* This is placing Homer's age a hundred years lower than Petavius has done. *Doctrin. Temp.* ix. c. 30.

Tum fortes late ramos, et brachia tendens
*Huc illuc, media ipsa ingentem sustinet umbram.**

Some persons have argued from these revolutions to prove, that the language, through a course of them, *must* have been greatly corrupted. But matter of *fact*, in this case, is more powerful than the most refined speculations. And the actual corruption of it has not yet been proved. It undoubtedly, in such a course of years, underwent many alterations. But every alteration is not a corruption. An addition is an alteration: and additions to it were necessarily made, through a series of ages, as they are continually to all languages, from new ideas, which must have new terms, in laws, arts, and sciences, and the general improvements in civil life. Many single words are by this means used in writers of the lower empire, which were unknown to their predecessors. After Hadrian, when the Roman language began to droop, there were several Greek translations of Latin authors; and from those versions probably many Roman words became Greek. Some of these appear in Hesychius: what can Αβεις be, which he explains ἔχεις, but Habes; and Αβιν, which he explains ἐλάτην, but Abietem? Mr. Wetstein† has observed that the Greeks took many words, not used by their heathen ancestors, from the septuagint and Greek Testament; and the Byzantine lawyers, as appears in the Basilica,‡ introduced many from the Roman institutes. But though the vocabularies of the tongue were by this means enlarged, yet the language itself was not so properly changed (much less corrupted) as rendered more copious, its genius in the mean time continu-

* Those however, who have called it the most durable of *all* languages, are certainly mistaken: it is in this respect inferior to the Hebrew and Syriac. *Dr. Bentl. on Phal.* 404.

† Orat. i. de Græc. ling.

‡ Called likewise *Jus Græco-Romanum*, composed in the ninth and tenth centuries, in emulation of Justinian, by Basilius Macedo, Imp. and his sons, Leo and Constantine, for the use of the eastern empire, out of the several Greek versions of *Justinian's corpus*, and other books of law.

ing the same. The same terminations, same inflexions, same syntaxis, and nearly the same general *synthesis*, are seen in the Greeks of the lower empire, as in those who long preceded the Christian era. And a person from reading Xenophon, may turn to Eustathius, who wrote in the twelfth century, that is, fifteen hundred years after him, without being shocked with any corrupt alteration in the general manner of the language. Nay, much later, in Georgius Gemistus, the Byzantine Platonic, commonly called Pletho (who attended the council of Florence in 1439) the language need not raise any great disgust, except in a very fastidious reader. No one, who is at all acquainted with the Byzantine history, can be ignorant of the great number of learned and good writers on various subjects, some of whom adorned every age of the Greek empire.* Dr. Taylor† observes, "that there is less disagreement between the Greek of the first ages and of the last, than there is between two Roman authors of the same century: and that we now have many authors in Greek, who wrote with great purity and elegance, after the Roman language became in a manner barbarous." Whether this purity continued in civil and popular use, or only in the writings of the learned (as Dr. Bentley‡ thinks) who maintained it by imitating the old authors, does not much affect our agreement; if it *did* continue, that is all which concerns this question.

They who take it for granted that the language of the lower empire was corrupt, and say it necessarily *must* have been so from the incursions of barbarians, as the Roman tongue suffered and was destroyed by the northern invaders, argue from one case to another that is very different. The language of the Romans ceased to

* "An dicemus, florente viris doctis Constantinopoli perlisse linguam? Quot in re historica, in doctrina canonica, in variis scientiis claros auctores dederit illa ætas, nemo est qui ignoret, nisi corpus Historiæ Byzantinæ, Jus Græco-Romanum, Synodica, et Nomocanons Græcorum, et similia scripta decantata turpiter ignoret." *Westen. Orat.* p. 17.

† Elem. of Civil Law, p. 560.

‡ Dissert. on Phal. p. 405, 406.

subsist as a living one, because their metropolis itself was taken, their civil polity subverted, and the empire itself destroyed. In this general ruin the language could not well survive. But this was not the case with the Greeks. Their European enemies indeed from the north-west, and those of Asia from the south-east, did certainly, for several ages, exceedingly harass them, and sometimes threaten their capital. But though they were victorious in several attempts on the Greek provinces (where they probably infected the language) yet the empire, however weakened, still* upheld itself, the capital was considerable, having a regular and magnificent court, and a succession of learned persons, who maintained the language in its ancient state. Though Zonaras may perhaps be suspected of court flattery in saying that Anna Comnena, who wrote this history of her father Alexius Comnenus, used a language ἀκριβῶς ἀττικίζουσαν, yet Vossius, Dufresne, Peter Possin, and others, who highly commend her style and eloquence, cannot be supposed to speak of her in so favourable a manner from any such motive. But though the style of this learned princess, and of some other Byzantine writers, may not deserve all the commendations that have been bestowed upon it by certain critics, yet certainly it is far from barbarous or contemptible. And thus it continued, till the Turks made a complete and final† conquest of that empire, by the reduction of Constanti-

* Three of the principal causes, which Henninius assigns as destructive of a language, did not at this time affect the Greek. *Corrumpuntur et mutantur linguæ, aut defectu eruditorum, qui istam linguam excolant, atque per Philosophiæ Literatureque traditionem perenni memoriæ consecrent: aut inducta lingua dominatrice apud Gentem devictam: aut excisa gente, cui hæc vel illa lingua est familiaris, interiisse quoque linguas est observatum.* Sect. 143.

† The language could not suffer much alteration from the removal of the Greek court and seat of empire, from Constantinople to Nice, and then to Adrianople, that is from one part of the empire to another not far distant: this happened in the thirteenth century, during part of which the French or Latin emperors were in possession of Constantinople, continuing there for about sixty years, till the return of the Greek court under Michael Palæologus.

nople: then the language, as a living one, sunk with it, but not before. Nor is there any circumstance in the reason of things to make us imagine it should be greatly depraved before that, though somewhat altered. At least, the pronunciation of it seems to have been hardly changed at all among the learned, since the rules of it, as far as it regards tone, given by the latest Greeks, do well agree with those that are given by writers of the earlier ages. "For what we have upon the subject of Greek accents, according to the present system, is conveyed to us by the Greek scholiasts and grammarians, who ——— copy one another; and all seem plainly to derive their doctrine from the grammarians of the schools of Alexandria; many of whom lived before the times of Antoninus and Commodus;"* those very grammarians, to whom Vossius refers us for pure pronunciation.

But Dr. G. is of opinion that the pronunciation not only of the latter ages, which we have been considering, was corrupt, but even of those which are generally reckoned pure. And he looks for the origin of this corruption in an age very remote, even that of Alexander, and opens it with saying,† "it is no improbable conjecture, to suppose, that a corrupt manner of pronouncing some words in the Greek language was occasioned by Alexander's expedition into Asia. His army might have learned to accent some words according to the manner of the Asiatics."

But whatever weight of probability this hypothesis may have with Dr. G., to me I must acknowledge it appears one of the most improbable conjectures I ever met with. Alexander is supposed to have carried about 35,000 Grecians with him on his Asiatic expedition. Now it is well known, that an army in a foreign country mix very little in converse with the natives of it, and keep up only a more close intercourse among one another. And accordingly the Macedonian army probably attended little to

* Treatise against Accents, p. 138. † Ibid. p. 128.

any thing respecting the Asiatics, but what was of a military nature: and least of all to their language. And even, if they had attended to that, the *tone* is the last thing of a foreign language that is caught. We find that persons, who are long resident in a strange place, and have there leisure, inclination, and patience, diligently to pursue the study of its language, do seldom attain the right pronunciation of it; applying frequently the tone of their own language to the foreign one, but very seldom the tone of the foreign one to their own. Alexander's men therefore, circumstanced as they were, were surely not likely to transfer much of the Asiatic tone into their own Greek. But even suppose they did, out of these 35,000, it is hardly probable that 10,000 ever reached Europe again. And could 10,000 men, scattered over Macedonia, and the northern parts of Greece, with a few corrupt tones, influence the pronunciation of Greece in general, especially of the southern parts, where the purity of the language was principally concerned? Did we find, upon the return of our army out of Flanders at the end of the last war, that our national tongue received any tincture of the French, German, or Flemish? Or are we likely, at the end of this war, to perceive any alteration in the English accent, though we have sent out, during the course of it, three times the number of Alexander's army on different services, to countries more various and remote? We shall not, I dare engage, be able to mark the least trace of corruption in that respect, imported from the Iroquois, Cherokees, West or East Indians, or Germans.

But if the Greek language did "receive a wound" by Alexander's* expedition, it certainly pretty well reco-

* If the Greek tongue had been much affected by Alexander's conquests, it must have been in a manner different from that supposed by Dr. G. "If he had returned out of Asia, and placed the seat of his empire in some city of Greece, and transmitted it entire to posterity, the vast crowds of those that would have come to court from the furthest parts of the monarchy, would have made the same alteration of the language there, as afterwards happened at Rome." (*Dr. Bentl. Dissert. on Phal.* p. 403.) The altera-

vered from it soon afterwards. For under his successors, particularly at Alexandria, some of the best Greek writers, whose remains we now have, are known to have flourished. But although their language be pure, Dr. G. thinks the pronunciation of it "*must** have been greatly corrupted. And that upon P. Æmilius' conquering Greece, the genuine pronunciation and accentuation of the Greek language *must* have been farther corrupted." How miserably then must it have been vitiated, when Dionysius of Halicarnassus, wrote a hundred and fifty years after this; whose notice however it escaped, as it has indeed the knowledge of most of his readers? But if it was so depraved at that time, by a parity of reason, it must have been perfectly barbarous even in the first ages after Christ, before it "received an additional wound by the irruption of the Goths into Greece in the third century."† How sore that, and some following wounds were, I leave to others, with the help of Wolfang, Lazius, to explain; remarking only this, that after "its last wound, under Heraclius, at the beginning of the seventh century,"‡ it appears to have lived in a tolerably sound state, at least in Constantinople, for above eight hundred years.

I cannot leave these lower ages of the Greek empire, to which we are now brought, without remarking the injustice of several reflections that have been thrown on the state of their literature. Some persons, who have formed an imperfect notion of the dark ages (as they are called) conclude that no remains of taste, genius, and sound erudition, could possibly be found in a Byzantine court, much less in Thracian and Bithynian monasteries. Concerning the learning, however,

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tion in the language at Rome, which Dr. Bentley here means, was within the space of about a hundred years from Duilius to Terence; and which therefore was not a corruption, but improvement.

* Treatise against Accents, p. 129, 130.

† Treatise against Acc. p. 130.

‡ Ibid. 132.

and real merit of some even among the Greek monks (which is now become a term of contempt) I am not ashamed to own myself of the same opinion with* Vavasseur, who appears to me to have defended their cause with judgment as well as eloquence. But if their literary abilities be still disputed, or despised, let them at least not be deprived of the merit of having preserved with some care and fidelity the most valuable writings of antiquity. For certainly to these *monks* it is principally

* Lib. de Epigr. xvi. *Equidem facere non possum, quin indigner, siquando in scripta incido, aut sermonibus et querelis interesse eorum, qui in cœtus hosce hominum piorum simul ac doctorum invehantur, tanquam in perditores elegantiorum artium et liberalium studiorum: quibus tamen, si verum quærimus, artes et studia et optimum quodque literarum, incolumitatem, salutem, ac vitam quodammodo debeant,* &c. See also Fabric. Bibl. Græc. lib. iii. c. 28. Mr. Hume has shewn us, that the general reproach of ignorance, with which the monks of those ages in our own island have been loaded, hath as little foundation in truth. "The clergy of those times (he says) preserved the precious literature of antiquity from a total extinction. ——— Their writers are full of allusions to the Latin classics, especially the poets. There seems also in those middle ages to have remained many ancient books, that are now lost. Malmesbury, who flourished in the reign of Henry I. and King Stephen, quotes Livy's Description of Cæsar's Passage over the Rubicon. Fitz-Stephen, who lived in the reign of Henry II., alludes to a passage in the larger History of Sallust. In the collection of letters, which passes under the name of Thomas a Becket, we see how familiar all the ancient history and ancient books were to the more ingenious and dignified churchmen of that time." *History of England*, vol. ii. p. 440. Morhoff, in his *Polyhist.* lib. iv. 7, says, that Robert Grosthead (or Capito, as he is otherwise called) Bishop of Lincoln, did in the thirteenth century translate all Suidas into Latin, that is within two centuries after Suidas himself wrote. Bale mentions this, from *Matt. Paris, de Script. Angl.* Cent. iv. p. 306, and speaks of another unpublished work of the same Bishop, by the name of *Animadversiones in Suidam.* It would perhaps be paying too great a compliment to the old Bishop to suppose there was in his book the same knowledge and skill in Greek, which we find in one lately published with a like title: but certainly a man, quite ignorant of the language, would hardly think of translating or commenting on that author. Conrad Heresbach says (I know not, indeed, on what authority) that Charlemagne gave audience to Greek ambassadors, and answered them in their own language: and that the Emperor Otho II. in his Apulian expedition against the Saracens and Greeks, being surprised and taken by the enemy, escaped out of their hands, imposing on them by his readiness and fluency in the use of Greek. (*Orat. apud H. Steph. Th. Gr.* tom. i. p. 13.)

owing, that we now have any good Greek author extant. It was their piety, not their ignorance, which induced them to burn most of the old Lyric Poems, on account of their impurity. This loss a Christian scholar will hardly object to them. If, however, he does, he should still remember to thank them rather for what they saved, than reproach them for what they destroyed.

CHAP. VII.

The popular objection considered against the present accentual marks, on account of their inconsistency with true quantity. Some errors of Dr. G. noted. The true nature of the acute tone stated and explained.

I HAVE above allowed the use of our marks, according to the modern system (as it is invidiously called) as not being injurious to quantity. But a heavy charge is brought on this head against them for corrupting it; the acute causing any short syllable on which it falls, to be pronounced long by those who attend to these apices, and regulate their reading by them. I acknowledge the fact, and am sorry for this misapplication of the mark; but think it unreasonable that an imputation brought against the abuse of any thing should be fixed on the thing itself, and the proper use of it. This abuse is entirely our own, owing to the nature of our common English pronunciation. But Dr. G. goes further, and says, that the acute, not only in *our* practice and application of it, but in its own nature and *universal* practice gives length to a sound. He here speaks out plainly, and freely declares (what I find to be the real* ground of many persons' objections to accentual marks) that he looks upon the power of an acute tone and long time to be the same; that he has in short confounded in his mind the ideas of these two very distinct things. Which

* When they complain of accent contradicting quantity, and give an instance of it, it is always in a word, that has an acute joined with a short syllable. And when they say, that the accent of the ancients was agreeable to quantity, they exemplify it in words, wherein they suppose the acute was joined with a long time. To answer all their instances singly and distinctly, would be not only tedious, but altogether unnecessary: for if the doctrine of this chapter be true, it is a full and satisfactory answer to what is contained in two hundred pages of the writings of those who object to our present system.

confusion hath occasioned numberless errors, both in his writings and those of others, on this subject. He asserts then, "that* it cannot be said, that accents only denote an *elevation* of the voice. For no such elevation can subsist and be made sensible in pronouncing, whatever may be done otherwise in singing, without some stress or *pause*, which is always able to make a short syllable *long*." In answer to this, I will allow that such an *elevation* doth not commonly subsist in the English pronunciation without a *prolongation* too. But I affirm, that it hath subsisted; and doth subsist at present in the voice of the Scots, and of many persons in England. It did most indisputably subsist in the Roman pronunciation, except Dr. G.'s authority is to supersede Quinctilian's. Let us try this case in some particular word between these two grammarians. We will take the word *ămas*. Quinctilian tells me, in as clear a manner as possible, that the penultima is here acuted: Dr. G. says, that an acute *lengthens* as well as *elevates*; consequently, that the former syllable of *ămas* is *long*. But that it was really short and always pronounced so by the Romans, I have the strongest evidence such a thing is capable of, from the concurrent usage of the best Roman authors who wrote in metre.

Again; let us try this in a Greek instance, λĕγĕ, λεγετε, λεγομενα. We are assured that each of these syllables was a short one, pronounced by the old Greeks with a measure of time less than that of long syllables in words joined with these in a sentence. We are assured likewise by Cicero, Quinctilian, and Dr. G. that one of the syllables in each of these words is, and must be, elevated. Place this necessary acute on what syllable you please, you must join it with a short one. Consequently, an acute accent is as consistent with a short time, as with a long one. That this is not readily consistent in our practice, I allow. But what is that to the real existence and nature of the thing itself? An argu-

* Treatise against Greek Accents, p. 68.

ment drawn from our own practical inexperience of a thing against its possible existence, is almost too trifling to be refuted. A West Indian's argument against frost and snow, as impossible and unnatural, is of this kind.

But let us see on what reasoning and authority this extraordinary position of Dr. G. concerning the nature of an acute is grounded. "Every accent (says he*), if it is any thing, must give some stress to the syllable upon which it is placed: and every stress that is laid upon a syllable, must necessarily give some† extent to it. For every elevation of the voice implieth time, and

* Treatise against Accents, p. 67.

† In a bad translation of Lascaris' Grammar, τόνος φωνῆς, is interpreted "*extensio* vocis" instead of *intensio*. Whether this hath misled some of his readers in their notion of τόνος, they best know. I find likewise that the scholiast on Hephæstion (p. 77. edit. Pauw) supposes that the acute is capable of lengthening a vowel, otherwise short, and gives an instance of it in this verse,

Τρῶες δ' ἐρρίγησαν, ἐπεὶ ἴδον αἰόλον ὄφιν.

Here the ō of ὄφιν, he says, is long, on account of the acute. An admirable expositor this of a writer on metre! But he is as little consistent with himself, as with truth: for this very verse he cites afterwards (p. 92.) as an instance of the μείουρος, i. e. of an hexameter ending with an iambic, and then the first vowel of ὄφιν is to be short. It is not my business here to solve the difficulty which appears in the metre of this line. It certainly was understood as a *miurus* by Athenæus (lib. xix. p. 632.) and by Terentianus Maurus, whose authority in a case of this kind is superior to that of most, if not all, writers. He, speaking of the *miurus*, alludes to this verse of Homer, and translates it so as to give the same instance in Latin:

Versus Homericus Ausonio resonans ita mŏdo:
Quem μείουρον Achaïca gens vocitare solĭta est.
Attoniti Troës viso serpente pavĭtant.

He describes the *miurus* thus,

Dactylici finem versus si claudat iambus.

And then exemplifies it,

Auribus acciderit novitas inopina, melĭus
Versus ut hic resonare potest, ita si cocinĕris:
Ite domum saturæ, venit Hesperus, ite satŭræ, &c.

It seems that one of the oldest Roman writers, Livius Andronicus, used this kind of metre.

Livius ille vetus, Graio cognomine, ettæ
Inserit Inonis versu puto tale decĭmen:
Præmisso Heroo subjungit namque μείουρον,
Hymnum quando chorus festo canit ore Triviæ. Putsch. p. 2425.

time is quantity." And these propositions he strengthens by a passage from a Greek MS.* οὔτε χρόνος χωρὶς τόνου εὑρίσκεται, οὔτε τόνος χωρὶς χρόνου. Now, in answer to this, it may be asked, Is every time a long time, and every quantity a long quantity? or does χρόνος signify a long time any more than a short one? if it does not, this far-fetched testimony proves nothing for our author's purpose. And, indeed, χρόνος signifies no particular measure of time, but expresses the general abstract idea of it, and will signify either a long or short measure, according to the qualifying word with which it is joined. Thus much for his application of the latter part of this sentence. Let us examine now the former, οὔτε χρόνος χωρὶς τόνου εὑρίσκεται, which he, according to his own sense of χρόνος, must understand thus, "that no long time is found without an accent." We will allow here his construction; and see what will be the consequence. In the word ἀνθρωπων, we have three long times, and, according to our author's exposition, they are all three to be accented. And Dionysius, therefore, Cicero, and Quinctilian, are mistaken, when they say, as they do very expressly, "that no one word can have more than one acute." But, not to trouble the reader any further with a criticism on this sentence, the meaning of it is no more than simply this, "that accent and quantity go together." Which I readily allow, and which in truth is the very thing I have endeavoured fully to explain, and have largely insisted on in the beginning of this essay.

But Dr. G. has another passage, from Dionysius Thrax, which he thinks declares that "a tone or accent giveth a greater extent or quantity. Τόνος πρὸς ὃν ᾄδομεν, καὶ τὴν φωνὴν εὐρυτέραν ποιοῦμεν."† If Dionysius‡

* "Neque Tempus sine Tono reperitur, neque Tonus sine Tempore." *Porphyr. περὶ προσῳδίας. MS. Bib. Reg. Ang.* p. 2.

† "Tonus ad quem canimus, et vocem latiorem facimus."

‡ This Dionysius, a few lines after, in the same MS. speaks the language of all the other good grammarians on this subject. Ἔστι τόνος (says he) ἐπίτασις ἢ ἄνεσις ἢ μεσότης συλλαβῶν εὐφωνίαν ἔχουσα· *Est tonus intensio, vel remissio, vel medietas vocis, syllabarum aptam modulationem continens.* These words are,

had here said φωνὴν μακροτέραν instead of εὐρυτέραν, it might have been some confirmation of the Dr.'s assertion. But till it can be shewn, that εὐρὺς *wide* or *broad*, and μακρὸς *long*, are the same, the citation proves nothing in favour of his argument. The truth is, εὐρύτης relates to a measure of the voice, totally distinct from the *height* and *length* of it, though joined with them both, as hath been shewn above in my first chapter, and may be seen explained more fully in Scaliger's book there referred to. This, therefore, by no means disproves the consistency of an acute tone with a short time.

The possibility and real existence of an acute and short quantity together, is remarked in the Welch language, as may be seen in some annotations relating to the pronunciation of it, in Bishop Gibson's edition of Camden's Britannia, communicated to him by Mr. Lhyyd: they are there prefixed to the account of South Wales; among which is a mark given, shewing *the accent only on a short vowel.**

When Quinctilian† says, that the words *Olympus* and *Tyrannus*, had the middle syllable acuted, because the Roman language did not here admit the accent on the first short syllables, when the long ones immediately

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without any variation, transcribed by Gaza, in a passage before cited. The whole of this passage of Dionysius, for which Dr. G. refers us to the MSS. in the Medicean library, may be seen at the end of Mr. Wetstein's dissertation.

* There is a passage in Diomedes on this head, which is, I believe, corrupted. Not that I desire to alter it, in order to bring it to my purpose, for it equally favours that, whether it is altered or stands as it does at present. "Sunt vero tres, acutus, gravis, et qui ex duobus factus est, circumflexus. Ex his acutus in correptis semper, interdum productis syllabis versatur." I suspect and am almost certain that the negation is omitted in the former part of the latter sentence, and that it should be read "acutus in correptis *non* semper."

† Lib. i. c. 5. in that part of the chapter, where he is considering the Roman language as derived from the Greek, or otherwise connected with it. See Lipsius on this passage, *de pronunt. ling. Lat.* c. 20. Servius on *Æn.* i. v. 104. says that *Simóis* is acuted on the middle syllable, because it is a Greek word: and the same on *Periphas*, *Æn.* ii. v. 476.

followed; does not this imply, that the Greeks did place their accent on the first short syllable, as we now see it in ὄλυμπος, τύραννος?

I am certain, from the testimony of Terentianus Maurus, that the word Σωκράτην was accented by the Greeks in the same manner in which it appears at present in our common Greek copies. For how otherwise can be explained the difference which he mentions between the times in the *thesis* of *A'ppulos* and Σωκράτην, but on the supposition that the second syllable of the latter was acuted?

Rōmŭlōs si nominemus, āppŭlōs aut Dōrĭcōs:
Sesquiplo metimur istum, quinque nam sunt tempora:
**Nunc duo ante, tria sequuntur; nunc tribus reddes duo,*
Italum si quando mutat Graius accentus sonum:
'Appulos nam quando dico, tunc in ἄρσει sunt duo,
Σῶκράτῆν Graius loquendo reddet in θέσει duo.†

Part of Terentianus' plan, in his Metrical Essay on Metre, was, according to his own words,

—— *quo probarem planius,*
Et simul quam multa Græcis nostra non respondeant,
Quæque respondent, ab ipsis nobis esse tradita.

In regard to the acute, even when it is joined with a long syllable, as in *contĕmnit*, though the duration of the sound be long, the power and effect of the acute is short and‡ quick to the sense. When a high note suc-

* *Appulos* and Σωκράτην do both form a Cretic foot consisting of five times: these five are divided into two and three, between the metrical arsis and thesis, according as the word is accented. *In Cretico nunc* sublatio *longam et brevem occupat*, positio *longam: vel contra* positio *longam et brevem*, Sublatio *unam longam: prout syllaba se obtulerit, id fiet.* Mar. Victorin. p. 2483. Putsch.

† Apud *Putschium*, p. 2414.

‡ The word ὀξὺς, throughout the Greek language, implies *quickness*, as *acutus* does likewise through the Latin. Ὀξὺ καὶ βαρὺ (says Suidas) κατὰ μεταφορὰν ἐπὶ τῆς ἀκουστικῆς —— ὀξὺ γὰρ λέγεται, ἐπὶ τῆς ἀφῆς, τὸ ΤΑΧΕΊΩΣ ἐνεργοῦν. οἷον τὸ μαχαίριον 'ΟΞΎ, ὅτι ΤΑΧΕΊΩΣ κοπτεῖ· ἀμβλὺ δὲ, τὸ βραδέως ἐνεργοῦν, καὶ οὐκ οὐ κοπτοῦν, ἀλλ' ἀθοῦν, ὡς τὸ ὕπερον —— οὕτως οὖν καὶ ἐπὶ τῶν ψόφων, 'ΟΞΎΤΗ

ceeds a low one, or rises above the grave tone of voice, the perception of it is sudden and instantaneous, before

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λέγομεν τὸν ΤΑΧΕ'ΩΣ παραγινόμενον ἐπὶ τὴν αἴσθησιν, καὶ ταχέως ἀποπαυόμενον. βαρὺν δὲ, τὸν ἀνάλογον τῷ ἀμβλεῖ —— ὥσπερ αἱ τεταμέναι μᾶλλον νευραὶ, οἷον ἡ Νεάτη, τῶν ἐπ' ἔλαττον τεταμένων, οἷον τῆς Ὑπάτης, τοὺς φθόγγους ὀξυτέρους ἀποδιδοῦσιν· ἡ γὰρ νεάτη τῶν ἄλλων μᾶλλον ἐν τῷ κρούεσθαι διὰ τὴν τάσιν ταχέως πλήττουσα τὸν ἀέρα, ὀξύτατον ποιεῖ τὸν φθόγγον καὶ ἐν ὈΑΙΓΩι μὲν ΧΡΟ'ΝΩι ἐποίησε τοῦτο· ἐπὶ πολὺ δὲ ἐφύλαξε. *Acutum et grave dicta sunt per translationem ad auditum ducta* —— *In tactu dicitur acutum id, quod* celeriter *agit: ut gladiolus acutus, quia* cito *pungit. Hebes vero, quod tarde agit, ut non pungens, sed trudens, sicut pistillum——sic etiam in sonis, acutum vocamus eum qui* celeriter *ad sensum pervenit, et celeriter desinit: gravem vero analogia similem hebeti——Ut chordæ magis tensæ, qualis nete, sonos acutiores edunt quam illæ, quæ minus sunt tensæ, qualis est hypate. Nete enim, cum pulsatur,* celerius *quam aliæ propter intensionem percutiens aërem, acutissimum facit sonum: et quidem* brevi tempore *hoc facit, sed plurimum vim suam tenet.* V. ὀξύ. Nothing can be more clear and satisfactory than this account, given here by Suidas, of ὀξὺς applied to sound. But we shall find that in its general signification the idea of *quickness* is conveyed. Eustathius on ὀξὺν ἄρη (*Iliad.* β'. v. 440.) explains it ὀξὺς ὁ τοιοῦτος ἄρης, οὐ μόνον διὰ τὸ ταχὺ θανατοῦν, ἔτι δὲ καὶ διὰ τὸ θυμικόν. So on ὀξὺν ἄρηα (Il. λ'. v. 835.) ὀξὺς ἄρης ἢ ὁ ταχὺς, ἢ ὁ τμητικός· ἐκ μεταφορᾶς τῶν ὀξέων βελῶν. ἢ ὁ ἐκθυσιώδης· ὀξεῖς τε γὰρ λέγονται οἱ θυμικώτεροι [θυμικ· what we call passionate, *hasty* men] On λώβη, (Il. ε'. v. 180.) ὀξυλοβῶ ῥῆμα, ταχέως ἀκούω. On ὀξὺς ἄρης, (Il. π'. v. 330.) ὁ ταχὺς πόλεμος καὶ σφοδρός. Most of these explanations of Eustathius are transcribed by Phavorinus into his Lexicon. Plato uses ὀξὺς πρὸς αἴσθησιν to express a person of quick sensibility. Diphilus, as cited by Athenæus (lib. ii. p. 47.)

τέρπομαι γυμνοὺς ὁρῶν
Τοὺς ὈΕΤΠΕΙΝΟΥΣ, καὶ πρὸ τῶν καιρῶν ἀεὶ
Πάντ' εἰδέναι ΣΠΕ'ΥΔΟΝΤΑΣ.

"In discendi desiderio moræ impatientes." Aristotle in his 2. *Rhetor.* observing that the desires and passions of children are quick and violent, but not lasting, says, καὶ σφόδρα μὲν ἐπιθυμοῦσι, ταχὺ δὲ παύονται· αἱ γὰρ ἐπιθυμίαι τῶν τοιούτων ταχεῖαι. ὀξεῖαι γὰρ αἱ βουλήσεις καὶ οὐ μεγάλαι, ὥσπερ αἱ τῶν καμνόντων δίψαι καὶ πεῖναι. *Et vehementer quidem appetunt, cito vero cessant; appetitiones enim talium sunt celeres. Acutæ, i. e. rapidæ sunt lubidines neque magnæ ac diuturnæ, sicut laborantium sitis et esuries.* So in his *Physiogn.* c. 3. among the Ἀναιδοῦς σημεῖα, he reckons ἐν ταῖς κινήσεσιν ὀξύς: which Du-Val translates "in motibus *acutus.*" i. e. *agilis, citus.* Thus a man is said to be ὀξὺς, who is ready and nimble. *Thucyd.* lib. viii. διάφοροι γὰρ πλεῖστον ὄντες τὸν τρόπον, οἱ μὲν ὀξεῖς, οἱ δὲ βραδεῖς. Plutarch in Camillus uses ὀξεῖς ἐπιτελέσαι; and in Romulus on one Celer, ἀπ' ἐκείνου τοὺς ταχεῖς οἱ Ῥωμαῖοι καὶ ὀξεῖς, κέλερας ὀνομάζουσι. Cicero likewise joins these two things together, when he says, "motus animi *celeres* et *acuti.*" *Acutus* is continually applied to quickness of sight, of understanding, and motion: "tam

the continuance of the note is determined one way or the other, for long or short. This I more clearly con-

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cernis *acutum*." "est enim homo valde *acutus* et sagax." Cic. Statius describing an active champion, says,

> "motu Spartanus *acuto*
> "Mille cavet lapsas circum sua tempora mortes."

Ὀξυμέριμνος in the Βάτρ. of Aristoph. 903. denotes quick invention. Plato, at the beginning of his *Theætetus*, ἀλλ' οἵτε ὀξεῖς, ὥσπερ οὗτος, καὶ ἀγχίνοοι καὶ μνήμονες, ὡς ταπολλὰ, καὶ πρὸς τὰς ὀργὰς ὀξύτροποί εἰσι, καὶ ἄττοντες φέρονται, ὥσπερ τὰ ἀνερμάτιστα πλοῖα. οἵτε οἱ ἐμβριθέστεροι, νωθροί πως, &c. *Sed acuti, sicut hic, et sagaces ac memores, ut plurimum affectibus etiam celeres sunt, et instabiles feruntur, tanquam saburræ expertia navigia. Graviores vero tardi aliquo modo*, &c. And, agreeably to this, ὀξύτης is explained by Suidas ταχύτης τῆς διανοίας. Critical cases in physic are called ὀξέα πάθη; by the Romans "vitia præcipitia." And thus, in Sophocles, Philoctetes complains of the anguish which he feels from his wound,

> ὡς ἥδε μοι
> Ὀξεῖα φοιτᾷ καὶ ταχεῖ' ἀπέρχεται.

ὀξὺ used adverbially, signifies quickly, as in Homer, Ὣς ἔφατ', Ὀξὺ δ' ἄκουσεν Ὀϊλῆος ταχὺς Αἴας. And ὀξὺ is therefore explained by Hesychius, ταχέως, ταχυδρόμως; by Phavorinus ταχέως, σφοδρῶς; ὀξὺς by Suidas, ταχύς. This sense of ὀξὺς and ὀξύτης runs through the third chap. of Jul. Pollux *Onomast.* lib. i. περὶ ταχέως καὶ βραδέως εἰς ἔργα. So Thomas Magister, in the word ὀξύς· τὸ ὀξὺ ἐπὶ μὲν μαχαίρας καὶ ὀφθαλμῶν λεγόμενον, ἐναντίον ἔχει τὸ ἀμβλύ· ἐπὶ δὲ φωνῆς, τὸ βαρύ. τὸ δὲ ὀξέως ἐμηνύθη, καὶ ὀξέως ἀφῖκτο, ἐναντίον ἔχει τὸ βραδέως. Thus the Great Etymologist: ὀξὺν ἄνθρωπον, τὸν ταχέως θυμούμενον. I find that all these expositions of Ὀξὺς are copied from Aristotle περὶ ψυχῆς, c. 7. almost in his words, which therefore shall not be repeated here. Johan. Stobæus in his *Eclogæ Physicæ*, cap. 44. *ex Plat. Timæo*, on the subject of speech and hearing, has these particular words to our present purpose. ἄλλως μὲν οὖν φωνὴν θῶμεν τὴν δι' ὤτων ὑπ' ἀέρος ἐγκεφάλου τε καὶ αἵματος μέχρι ψυχῆς πληγὴν διαδιδομένην, τελευτῶσαν δὲ περὶ τὴν τοῦ ἥπατος ἕδραν ἀκοήν· ὅση δὲ αὐτῆς ταχεῖα ὀξεῖαν, ὅση δὲ βραδυτέρα βραδυτέραν, (f. legend. βαρυτέραν) τὴν δὲ ὁμαλὴν λεῖαν, τὴν δὲ ἐναντίαν τραχεῖαν, μεγάλην δὲ τὴν πολλὴν, ὅση δὲ ἐναντία σμικράν. *Ponamus etiam Vocem per aures ab aëre cerebrum ac sanguinem usque ad animam ferientem, ac finem habentem circa jecoris sedem auditum: Ictum vero illius celerem esse acutum, tardiorem vero graviorem, æquabilem autem lævem, contrariumque asperum, validum vero magnum, contrariumque parvum.* "De cursu et cursoribus hæc dicuntur (says Camerarius in *Commentar.* p. 469.) ἠκὺς, θάσσων, κοῦφος, ὀξὺς, ἐλαφρὸς, ποδώκης, ταχύς." And in the Glossary of Philoxenus, ὀξέως *cito, raptim*. ὀξὺς ὁ ταχὺς, *Pernix, velox*, &c. ὀξύτατος *ocissimus*. Peter Victorius, in his *Variæ Lect.* lib. vii. c. 3. where he is considering Quinctilian's figure, μετάληψις *transumptio*, says, "tropus rarissimus, etiam improprii usus: Græcis tamen frequentior, qui νήσους θοὰς ὀξείας dicunt. Homerus autem insulas θοὰς, cum acutæ formæ significare vellet, vocavit hoc versu ex xv. libro Odysseæ,

> Ἔνθεν δ' αὖ νήσοισιν ἐπιπροέηκα θοῇσιν.

ceive, than I can perhaps express. I can however engage to make it perceptible to a common English ear in any Greek word, according to its present accentual mark.

The account, which I have here attempted to give, of the true nature and power of the acute tone, is confirmed by what Aristotle, *de Anima*, in his chapter περὶ ψόφου καὶ ἀκοῆς, says, τὸ μὲν Ὀξὺ κινεῖ τὴν αἴσθησιν ἐν ὀλίγῳ χρόνῳ ἐπὶ πολύ· τὸ δὲ Βαρὺ, ἐν πολλῷ ἐπ' ὀλίγον.* *Acutus sonus movet sensum in brevi tempore plurimum: gravis vero, in multo paulum.* Again, in another place: τοῦ ἐν φωνῇ Ὀξέος ὄντος κατὰ τὸ ὀλίγον——τὸ δὲ Ὀξὺ δι' ὀλιγότητα, ταχύ.† *Cum acutus in voce existat breviter——Acutus, propter brevitatem vel levitatem, velox.* It may perhaps receive further illustration from a passage of Plutarch, in his *Quæstiones Platonicæ*, where he is treating of sounds in general. That author, having mentioned the harmony of sounds, says: ὀξὺς μὲν γὰρ ὁ ταχὺς γίνεται, βαρὺς δὲ ὁ βραδύς· διὸ καὶ πρότερον κινοῦσι τὴν αἴσθησιν οἱ ὀξεῖς· ὅταν δὲ τούτοις ἤδη μαραινομένοις καὶ ἀπολήγομένοις οἱ βραδεῖς ἐπιβάλωσιν ἀρχόμενοι, τὸ κραθὲν αὐτῶν δι' ὁμοιοπαθείαν ἡδονὴν τῇ ἀκοῇ παρέσχεν, ἣν συμφωνίαν καλοῦσιν.‡

Hanc autem rationem secutus ille nomina immutavit, alterumque pro altero cepit, quod δὺν et ὀξὺ sunt συνώνυμα. ὀξὺ autem Græcis non tantum ostendit, quod velox est in motu, verum etiam quod forma in tenuitatem acutumque porrectum est: quare, quod est huic συνώνυμον, tanquam et ipsum idem penitus significaret, loco alterius posuit." —— Strabo in viii. lib. γεγραφουμένων "ejusdem Homerici verbi eandem affert declarationem, posito namque versu ille, addidit, θοὰς δ' εἴρειν τὰς ὀξείας." As it is certain that ὀξὺς, with its derivatives and compounds, implies something quick, in its general application throughout the Greek language, so in its peculiar musical sense, it is universally used for a high tone, opposed to βαρὺς a lower tone, without any consideration of length, through the musical writers.

* Cap. vii. p. 641. tom. i. edit. *Val.*

† Probl. sect. xix. p. 767. tom. ii. So in p. 765, he joins the two, τὸ δὴ ταχὺ καὶ ὀξύ.

‡ *Acutus enim celer fit, gravis vero tardus: quare et prius movent sensum acuti soni. Cum vero his evanescentibus succedant graves incipientes, mixtum quiddam ex his per naturæ convenientiam voluptatem auditui præbet, quam symphoniam vocant.* Tom. ii. p. 1006. Xyl. So Lipsius, when he distinguishes between the circumflex and acute: "iste [acutus] *celeri* quadam sublatione vocis efferendus est, sine institione ulla aut mora. Ille [flexus]

The explanation which * Macrobius gives of the acute sound, is like the preceding. *Diximus nunquam sonum fieri, nisi aëre percusso. Ut autem sonus ipse aut* acutior aut gravior *proferatur, ictus efficit: qui dum ingens et* celer *incidit, acutum sonum præstat*; *si* tardior *leniorve, graviorem. Indicio est virga; quæ, dum auras percutit, si impulsu* cito *feriat, sonum* acuit: *si* lentior, gravius *ferit auditum. In fidibus quoque idem videmus: quæ si tractu arctiore tenduntur, acute sonant; si laxiore, gravius.*

On the whole, from every thing that I have been able to collect, from writers, both ancient and modern, of the best note, in regard either to the general sense of the word ὀξὺς, and *acutus*, or to the particular meaning of them applied to sound; I find, first, that the idea of *quickness* is conveyed in them; and secondly, when referred to sound, that extent in *length* is never implied, but in *height* only, and a quickness in the manner and effect of this elevation. Cicero has, in one sentence, expressed both these qualities of height and quickness as belonging to the acute. "Quam ob causam summus ille cæli stelliferi cursus, cujus conversio est *concitatior, acuto* et *excitato* movetur sono."†

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magis tractim et cum vocis longiore deatu: sic ut syllaba, cui incumbit, geminanda sit, eadem elata pariter et deprema." *de pron. ling. Lat.* c. 20. Bishop Hare has conceived and expressed this very clearly. "Hinc usu venit, ut syllaba acutæ proxima pro correpta habeatur, *breviorque* acuta videatur, etiam cum ipsa quoque *brevis* est." *de Metr. Comic.* pag. lviii. The force of this is strongly seen in what he gives afterwards as an instance of it. "Quæ acuuntur in tertia ab extremo, interdum acutam corripiunt, si positione sola longa sunt, ut *óptime, sérvitus, pérculum, Pámphilus*, et pauca alia, quo Cretici mutantur in Anapæstos. Idem factum est in *nécutiquam*, licet incipiat à diphthongo." pag. lxii.

* In somn. Scip. lib. ii. c. 4. This was likewise Salmasius's idea of it, who, in his *Plinianæ exercitationes*, speaks of it thus: "ὀξεῖα vox aures et auditum quasi scindendo penetrat: ita ὀξὺς color oculos visumque fulgore suo quasi punctim ferit. Communicant inter se sensus proprietates suas, et quod unius proprium est, vocibus translatis alii tribuitur. similiter in voce, quæ proprium est αἰσθητὴν auditus, acutos et graves sonos βαρεῖς καὶ ὀξεῖς appellamus, ducta metaphora ab iis rebus, quæ circa tactum versantur. nam ὀξὺ et acutum proprie est quod tactum pungit et stimulat: grave quod contundit et premit: ita et de voce acuta et gravi." Tom. i. p. 200.

† Somn. Scipion. §. 5.

CHAP. VIII.

The hypothesis of Isaac Vossius, Heminius, Sarpedonius, and others, erroneous. The Greek accent different in its position from the Roman. Dr. Bentley's and Scaliger's remarks on the Latin accent. Difference between the accentual and metrical arsis.

BUT not only Dr. G. but Isaac Vossius conceived a wrong idea of the acute, being misled into an opinion, that it partook of the nature of a long quantity, at least was not well consistent with a short one. This is plainly seen in that passage of his book *de Poematum cantu*,* where he complains, that the received method of accentuation corrupts the harmony, and gives an instance of it in some verses of Homer,

> Ἥλιος δ' ἀνόρουσε, λιπὼν περικαλλέα λίμνην,
> Οὐρανὸν ἐς πολύχαλκον, ἵν' ἀθανάτοισι φανείη
> Καὶ θνητοῖσι βροτοῖσιν ἐπὶ ζείδωρον ἄρουραν.

"The accent placed in the foregoing manner, as we now have it in our printed books," says he, "spoils the verse: the ancients themselves used the accent far otherwise, and placed it thus,

> Ἡλιὸς δ' ἀνοροῦσε, λιπὼν περικάλλεα λίμνην,
> Οὔρανον ἐς πολυχάλκον, ἵν' ἀθανατοῖσι φανείη
> Καὶ θνητοῖσι βροτοῖσιν ἐπὶ ζειδῶρον ἀροῦραν."

The reader, on comparing the former method of accenting these verses here censured by him, with the latter, adopted and recommended by him as the genuine method of the ancients, will find, that the difference be-

* Pag. 142. apud Hemin.

tween them consists in the transposition of the acute from short to long syllables, as from

Ἥλιος δ'	to	Ἡελιὸς δ',
ἀνόρουσε		ἀνοροῦσε
περικαλλέα		περικάλλεα
οὐρανὸν		οὔρανον
πολύχαλκον		πολυχάλκον
ζείδωρον ἄρουραν		ζειδῶρον ἀροῦραν.

His objection was evidently to the acute, as inconsistent with short syllables, and he has accordingly removed it from them and placed it on the long.

The reader will likewise observe, if he turns back to the fourth chapter of this Essay, that Vossius, in altering the accents of all the foregoing words, except ἠελιὸς, hath regulated his method of replacing them exactly according to the laws of Roman accents, (though I believe he was not sensible of it at that time) those very laws which I have in the foregoing chapter transcribed from Quinctilian. Which circumstance alone, notwithstanding* the confidence of Vossius that his manner of readjusting them is agreeable to the pronunciation of the ancients, is to me a strong proof, that he is wrong: because Quinctilian expressly mentions a particular dif-

* He says, that any one will be convinced of this, who looks over the writings and fragments of the old grammarians, Dionysius Thrax, Apollonius Alexand. Ælius Dionys. Aristarchus junior, &c. Now some of these writings are, as is allowed by Dr. G., totally lost, and some that remain contain nothing on the present subject. But of those that do remain, both the syntax and fragments of Apollonius, will supply us with ample proofs of the falsehood of Vossius's doctrine: his assertions are as little favoured by what remains of Ælius Dionysius; who, in his tracts περὶ ἀκλίτων ῥημάτων, and περὶ ἐγκλινομένων λέξεων in Aldus's *Thesaurus*, and as quoted by later grammarians, (see Eustath. Iliad. M. p. 867, on ἀρωτάγη and ἀρπαγή. and Valcken. Animadv. ad *Ammon.* lib. i. c. 8.) furnishes us with several remarks, that tend to confirm the truth of our present system. No one that is acquainted with the contents of Aldus's *Thesaurus*, which Dr. G. mentions in the case of Æl. Dionys., could ever surely dispute the authenticity of the Greek accents. A defence of them might be drawn from that collection alone, to part of which we are referred by Vossius for the refutation of them.

ference which there was between the Roman and Greek practice in accenting their syllables; and complains of the Latin manner as less harmonious and diversified than the Greek. "Sed accentus quoque cum *rigore* quodam, tum *similitudine* ipsa minus suaves habemus, quia ultima syllaba nec acuta unquam excitatur, nec in flexa circumducitur, sed in gravem vel duas graves cadit *semper*. Itaque tanto est sermo Græcus Latino jucundior, ut nostri Poetæ, quoties dulce carmen esse voluerunt, illorum id nominibus exornent."*

Quinctilian, by closing his sentence here with *semper*, as he does another on the same occasion with *nunquam*, an adverb, (which the best Roman writers never place at the end of a period, but on particular occasions, where some great stress is laid on the sense of the word;) by this, I say, he seems to point out the very extraordinary inflexibility of the Roman accent; and this he remarks as opposite to the nature of the Greek tones: for it is in that part of his book where he draws a parallel between the two languages in point of harmony, and shews the inferiority of his own in several particulars. Here in the accents, "ultima syllaba nec acuta unquam excitatur, nec in flexa circumducitur," as in *Déus, Déi, Déo:* this being opposed by him to the Greek use of tones, gives me reason to think, that by them the last syllables were sometimes acuted and circumflexed, as in Θεός, Θεῷ; as

* Lib. ii. c. 10. Since the Roman poets, by introducing into their verses Greek words with their proper accent, intended to give some peculiar grace and sweetness to their lines; Aldus, therefore, did very properly in publishing Statius with a collection of all the Greek words, used by that poet, accented. And accordingly remarks of the following kind, in Servius on Virgil, are not to be considered by us as mere critical refinements of that famous commentator; who, on the 542d verse of the 10th Æneid, observes upon the word *trophæum*, "*Declinatio Latina est: unde penultima habebit accentum. In numero vero plurali, quia* tropæa *dicimus, sicut Græci, nec aliquid inde mutilamus* [*f. mutamus*] *erit Græcus accentus sicut apud Græcos, scilicet tertia syllaba a fine.*" This agrees with what Victorinus, in his *Grammat.*, says, "*Græca nomina, si iisdem literis proferuntur, Græcos accentus habebunt.*" And Æl. Donatus, "*Sane Græca verba Græcis accentibus melius efferimus.*" The editors, therefore, of Latin poets should pay some regard to this circumstance in their authors.

we see them marked by our present *virgulæ*. Then he says, "sed in gravem, vel duas graves cadit semper;" as in *áger, ágri, ánimus, ánimi:* this being opposed by him to the manner of the Greeks, gives room to suppose, that their accent was otherwise varied, either in different words, or different inflexions of the same word, as in ἀγρὸς ἀγροῦ, ἀγαθὸς ἀγαθοῦ, δεύτερος δευτέρου. This *variety*, so different from the Roman method, we see in the application of our accentual marks; and this application of them perfectly corresponds with what Quinctilian's account of the Latin tones necessarily implies.

The particular limitation of the Roman accent to the penultima and antepenultima, and its difference in this respect from the Greek, is taken notice of not only by Quinctilian, but by the other old Roman grammarians and critics after him. Diomedes, in his second book, says, "In Græcis dictionibus cum acutus tria loca teneat, ultimum, penultimum, et antepenultimum.—apud Latinos duo tantum loca tenet, penultimum et antepenultimum." Priscian says, "Acutus accentus apud Latinos duo loca habet, penultimum et antepenultimum; apud Græcos autem et ultimum." Donatus in like manner: "Tonus acutus, cum in Græcis dictionibus tria loca teneat, ultimum, penultimum, et antepenultimum; tenet apud Latinos penultimum et antepenultimum; ultimum nunquam." So Maximus Victorinus, "Acutus, cum apud Græcos tria loca teneat, apud nos duobus tantum poni potest; aut in penultima, ut *prælegistis*, aut in ea quæ à fine est tertia, ut *prælégimus*." And in another place: "Græca nomina, si iisdem literis proferuntur [Latine versa] Græcos accentus habebunt: nam cum dicimus, *Thyas, Nais*, acutum habebit posterior accentum; et cum *Themisto, Calypso, Theano*, ultimam circumflecti videbimus. Quod utrumque Latinus sermo non patitur, nisi admodum raro." Sergius likewise on the *editio prima* of Donatus, "Acutus accentus in Latinis non tenebit, nisi penultimum et antepenultimum." And after these Scaliger: "Latini suis libris OMNES testati

sunt, nullam apud nos supremam syllabam acui."* There is a particular remark of Olympiodorus on this subject. Τότε μὲν Γραικοὶ ἐκλήθησαν, νῦν δὲ Ἕλληνες. τοῦτο δὲ τὸ ὄνομα οἱ μὲν Ῥωμαῖοι παροξύνουσι, Γραῖκοι λέγοντες. ἡ δὲ κοινὴ διάλεκτος ὀξύνει. Καθόλου δὲ οἱ Ῥωμαῖοι πᾶν ὄνομα παροξύνουσι διὰ τὸν κόμπον· ὅθεν ὑπερηνορέοντες ἐκλήθησαν ὑπὸ τῶν ποιητῶν.† There seems to be something whimsical in the reason assigned here by Olympiodorus for the Romans drawing the accent back from the last, that they did it διὰ τὸν κόμπον, to give a more stately and solemn air to their pronunciation. "Cæterum," as Dr. Bentley well observes on this passage of Olympiodorus, "quod hic *fastui* tribuit, id *dialecto Æolicæ*, unde lingua Latina partem maximam profluxit, rectius imputatur. Æolenses enim, ut notum est, Βαρύ-

* *Caus. ling. Lat.* c. 58. see also c. 146. To the same purpose also Servius. "Notandum Bucolica vel Georgica, cum apud Græcos in fine habeant accentum [Βουκολικὰ, Γεωργικὰ] apud nos in tertia à fine habere: nam *ut in ultima sit, Latinitas vetat:* ut in penultima non sit, brevitatis efficit ratio." in Procem. ad Virg. Bucolica. So likewise on Æn. vi. v. 670. "*Ergo* est sola particula, quæ habet in fine circumflexum. per accentus mutationem in adverbium transit."

† In Aristot. Meteora. p. 27. *Tunc quidem* Γραικὰ *vocati erant, nunc vero* Ἕλληνες. *Hanc autem dictionem Romani in penultima acuunt,* Γραῖκα *dicentes: sermo vero communis Græcorum ultimam ejus acuit. In universum Romani omnis vocis accentum retrahunt propter fastum: unde ὑπερηφάνοι superbi ac magnifici vocati sunt à Poetis.* If there really is more dignity in a barytone pronunciation, than in another, the κόμπος, however, of the Romans, which Olympiodorus here remarks, could not be the *cause*, but the *effect* and consequence of such a pronunciation: the pronunciation itself was owing to an accidental derivation from some particular colonies of Grecians, who insensibly established it among the old Latins, at a time when there was nothing in their civil state and circumstances to elevate their spirit, and give them that air of grandeur, which foreigners afterwards thought they discovered in every thing belonging to the Romans, even in the tone of their language. This we find observed by Gregory Thaumaturg. in *laudatione Origen.* who, speaking of Justinian's Latin Collection of Laws, says, they were drawn up and published τῇ Ῥωμαίων φωνῇ, καταπληκτικῇ μὲν καὶ ΑΛΑΖΟΝΙ, καὶ συσχηματιζομένῃ αὐτῇ τῇ ἐξουσίᾳ τῇ βασιλικῇ, "in the language of the Romans, which is awful and solemn, and of a nature conformable to the majesty of their empire." Seneca characterizes the two languages, and distinguishes them thus: *Latinæ linguæ* POTENTIA, *Græcæ* GRATIA. Consol. ad *Polyb.* c. 21. On *potentia* here Lipsius says, *Bene. nam hæc imperabat.*

τονοι erant; et Θέος, ἄνηρ pronunciabant, cum alii θεὸς, ἀνήρ." *

* As the Roman language is so inflexibly *barytone*, one observation readily offers itself on a comparative view of that with our own, which is, that the English, having a due and equal mixture of *barytone* and *oxytone* words, does, in this respect, appear to have a great advantage and superiority over the Roman. What debases the English language is the want of diversified terminations in verbs and nouns: which is not only a great defect itself, but, since it is unavoidably supplied by articles and auxiliary verbs, leaves room by that means for the admission of other things equally destructive of the beauty of language. But no language admits of greater variety, as far as mere tone is concerned, than our own. Every Roman dissyllable, and every Greek verb in ω, has the accent on the penultimate: the English verbs have it in general on the last, the nouns and adverbs on the penultimate, or antepenultimate: by which means our tones are as much diversified in their position as the Greek, and more than the Roman. We place the acute sometimes on the præantepenultimate, as in *nécessary, fávourably*, &c. And so do the Italians, as in *séquitano, desiderano:* and even on the fifth and sixth syllable from the end, as *portándosenela, desiderunovici*. Canisius mentions two words that have it on the eighth syllable *séminanovicisene, edificanovicisene*. The Hebrews, on the other hand, do not admit the accent even on the antepenultima, according to Joh. Simon. [Introd. Gram. Crit. in ling. Græc. sect. ii. p. 28.] There does, indeed, seem to be matter of just objection, when more than two graves in one word follow an acute, especially when they are joined with short times: for then the latter sounds are not only low, but rapid, and must be consequently indistinct. We see, however, that many negative rules, in a thing so arbitrary and variable as language, are very often found to be contradicted by practice. That rule of Cicero, wherein he says that *nature* limits the acute to the three last syllables of every word, is here evidently superseded. And therefore the word *Natura*, which he uses in that passage, must not be understood in an *universal*, but *partial* sense, as relating only to the *particular nature* of the *Greek* and *Roman* languages: which, when he was writing that sentence, were nearest to his thoughts. That a wider compass allowed to the acute is not *unnatural*, is certain, because it is found in the *natural* and easy practice of so many millions. Neither can Scaliger see any reason against it. "The *Greeks*," says he, "did not choose to remove the accent farther from the end: quos etiam *Latini* prisci secuti eandem posteris, *imitatione* potius quam *consilio* ducti, leges præscripsere. Nam quamobrem non liceat mihi tollere vocem in quarta à fine, nulla musica *ratio* possit persuadere: *possunt* enim eodem tenore tam in voce, quam in tibia aut in fidibus, deduci multæ vel breves, vel longæ." It *may* be so, as he says, and we are sure it *is*. But the Greek and Latin method is certainly better: though the modern deviation from it is commended by Scaliger, as the rejection of an unreasonable yoke. "Sapienter à posteris factum est, qui——nullum hujus putidi servitii jugum ferre voluerint." *Caus. ling.* c. 58.

I mentioned above the great defect,

Dr. Bentley, in his tract *de metris Terentianis*, from whence the foregoing remark on Olympiodorus is taken, gives the following verses of Virgil thus accented:

'Arma virúmque cáno, Trójæ qui prímus ab óris
*Itáliam fáto prófugus, * Lavínaque vénit*
Lítora; múltum ílle et térris jactátus et álto
Vi súperum, saévæ mémorem Junónis ob íram.

"He that reads these verses properly and tunefully," says he, "will pronounce them according to these accentual marks; not as schoolboys scanning them, and placing the accent at the beginning of each foot, as,

'Italiám fató profugús, La—

but according to the rhythm of the whole verse, in which not one word has the accent on the last syllable, except *virúm;* and that properly on account of the subsequent enclitic *que*."†

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under which the English language labours, in not having a variety of terminations to nouns, instead of articles: and to verbs, instead of auxiliaries. The great importance of this variety to a language perhaps no where more clearly appears, than in the following five lines of the *Odyssey*, τ'. 204, &c.

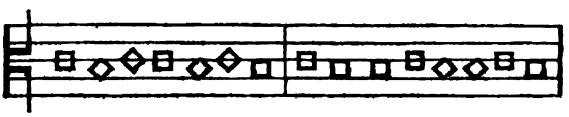
Τῆς δ' ἄρ' ἀκουούσης ῥέε δάκρυα, τήκετο δὲ χρώς.
Ὡς δὲ χιὼν κατατήκετ' ἐν ἀκροπόλοισιν ὄρεσσιν,
Ἥν τ' Εὖρος κατέτηξεν, ἐπὴν Ζέφυρος καταχεύοι·
Τηκομένης δ' ἄρα τῆς ποταμοὶ πλήθουσι ῥέοντες·
Ὣς τῆς τήκετο καλὰ παρήϊα δακρυχεούσης.

In these five lines some part of the word τήκω occurs five times, and yet by the advantage of its various terminations the repetition is not disagreeable. A word thus repeated in English would be extremely offensive. Mr. Pope has accordingly avoided it in translating this passage: the word *melted* be uses but once. Perrault has literally translated the same passage, and designedly repeated his *liquefio* four times, to make it appear ridiculous; and thereby exposed his own ignorance in not discerning the great difference between the inflexions of the Greek language and his own.

* *Lavínaque* should be otherwise accented, thus, *Lavináque*, on account of the enclitic joined with it.

† The Latin enclitic taken notice of by Dr. Bentley, is explained by Diomedes, lib. ii. "Complexiva conjunctio sive copulatio *que*, et disjunctiva *ve*, et dubitativa *ne*, adjunctæ ipsæ amit-

Exactly in the same manner, in which Dr. Bentley regulates the accentual pronunciation of "Arma virumque cano," does Scaliger likewise declare it was practised by the ancients. In his fourth book of *Poetics* he has marked the elevation and depression of the ancient tones in that line, and, in order to do it more clearly, hath set them to musical notes. He says, indeed, that if the nice tonical pronunciation of the ancients could be expressed by a modern, it would be disagreeable to our ears. It might have been so to his. But that is beside our present question. Our inquiry here is only concerning the *fact*, what the ancient pronunciation was. Scaliger, however, certainly complains in that chapter of persons in his time confounding accent and quantity together. His words being applicable to the common mistake of our own age, induce me to transcribe them. "Quod à nullo accepimus præceptore, voluimus hic explicari, ne alios quoque vel lateret vel falleret, sicuti diu nos quoque fefellit. Cæterum, cum *tenorem* à *quantitate* non distinguant, atque barbare pæne omnia pronuncient (omnia enim producunt Itali, omnia corripiunt ita Vascones, ut devorare videantur) quibus *temporibus*, quoque *tenore* antiqui pronunciarent, pictum dedimus:



Arma vi-rumque cano Trojæ qui primus ab oris."

Thus Scaliger has marked the *tenores* of this line, and in the manner of it entirely agrees with Dr. Bentley.

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tunt fastigium, et verbi antecedentis longius positum acumen adducunt et juxta se proxime collocant: sic ut, *liminâque laurúsque Dei*: item *ve*, ut *Hyrcanísve Arabisve* parant, et *calathisvé* Minervæ. *ne*, ut *hominésne feraéne*." Servius likewise upon *Virgil Æn.* i. "Pronunciationis causa, contra usum Latinum, ultimis, quibus particulæ adjunguntur, accentus tribuitur, ut *musáque, illéne, hujúsce*:" the final *ce* here being like the Greek γε. Thus *nam* is often an enclitic, as in *quínam*: and *cum*, in *mécum*, is called so by Scaliger. ling. Lat. c. 146. *Me*, *Te*, *Se*, and *Rem*, are reckoned such by Dr. Bentley. See also Bp. Hare de metr. *Comic.* p. 56.

The reader may, perhaps, on recollecting Quinctilian's rules of accenting, be at first surprised to find that both these learned men have assigned a grave to *qui* and *ab*, which, according to the general rule, ought to have had a high acute tone given them. But this is a particular case, and happens to be remarked by Quinctilian, who considers *qui* so closely joined to *primus*, and *ab* to *oris*, as to form, as it were, but one word.*

As Vossius was led into his mistake by supposing that the accentual marks originally referred to *quantity*, and were, as he says, "a grammaticis suis usibus accommodatos, ad declaranda *tempora* et syllabarum *quantitatem*"† (for which he has no authority from antiquity); so Henninius likewise, supposing that they related to metre, declares,‡ "accentus Græcanicos esse receptos primum pro re *metrica* in scholis privatis, deinde post etiam publice, pro facilitate discendi Hellenismi." He, as well as Vossius, judging of the true nature of these marks from the barbarous and perverted application of them among their countrymen, is betrayed into many inconsiderate assertions against them. With the same inaccurate haste, of which Vossius was guilty, and with more confidence (as if he had been a contemporary and countryman of Plato and Xenophon, and was risen from the dead to teach the world the pure pronunciation of his fellow-citizens), he assures us,‖ "that the pronunciation of old Greece, as *rational* or regular, was reducible to four rules of his own laying down, which four rules are of an immutable nature and eternal truth among

* "Cum dico, *circum litora*, tanquam unum enuncio, dissimulata distinctione: itaque tanquam in una voce, una est acuta: quod idem accidit in illo, *Trojæ qui primus ab oris*." Lib. i. c. 5.

† Pag. 140.

‡ Sect. 162. pag. 128. That he confounds *tone* and *time*, is plain from the following words. "Si una syllaba vocis præ cæteris exaltetur, cæteris syllabis æquali tono modulatis, illa syllaba exaltata intelligetur *acuta* vel *producta*, cæteræ gravatæ." P. 50. *Acuta* and *producta* with him are synonymous.

‖ Sect. 163. p. 129. This is his grand conclusive proposition, which is printed in large characters at the end of his work, as containing the sum of his doctrine, which he has been labouring to prove through a long series of learned sections, by arguments which he himself calls *Herculeas*.

all nations that have a *rational* pronunciation." I have so many objections to these propositions of his, that I hardly know which to advance first. An answer to this "natural and rational" pronunciation hath been already given in the second chapter. It may be sufficient here farther to observe, that he proposes, what Vossius did, an accommodation of the Greek pronunciation to the Latin accents: his * rules for its regulation being the

* His four general canons of *rational* and *ancient* pronunciation are these, (p. 88, 89, 90.)

I. *Omnis vox monosyllaba* modulationem *habet in sua vocali: ut* φῶς, móns, &c.

II. *Omnis vox dissyllaba* modulationem *habet in syllaba priori: ut* ὅδοι (*quamvis ita notetur accentu* ὁδοὶ) *móntes*, &c.

III. *Omnis vox polysyllaba penultimam longam* modulatur; *ut* ἀνθρώπος, τυπτῶμαι, jucúnda, &c.

IV. *Omnis vox polysyllaba, penultima brevi*, modulatur *antepenultimam: ut* dóminus, ἄλογον.

He is not satisfied with introducing these rules by the name of *regulæ infallibiles*, but closes the recital of them with the following words: *Et hæ quidem Quatuor regulæ sunt tam apud Latinos, quam Græcos, sine ulla exceptione æternæ veritatis.* In these four rules we have a *synopsis* of his whole book, all the arguments of which are at once refuted by that single passage of Quinctilian, cited above. To answer them all singly, would not be difficult, but after this quite unnecessary.

I cannot, however, leave Henninius without taking particular notice of one argument, which he urges in the most specious manner: it is this. (sect. 119. p. 91.) "Since the verses of both languages are formed on the same rules of metre, therefore the *modulation* of both must be the same, and consequently the accent." The metre no doubt is the same, the Romans having borrowed all theirs from the Greeks: but the *modulation* is not always the same, where the *metre* is. For does not Quinctilian say above, "that the modulation of the Latin verse was improved by introducing words with the Greek accent." Here then the metre continued the same, while the modulation was altered by the difference of tone. An instance will best explain this. The following line of Virgil, having a Greek word in it, will serve for this purpose:

Castorea, Eliadum pálmas Epiros equarum.

So we commonly read it: but Servius here observes, "Sane *Epiros* Græce profertur: unde etiam *é* habet accentum. Nam si Latinum esset, *Epirus, Epiri*, *pi* haberet, quia longa est." According to this remark of Servius, compared with the foregoing observation of Quinctilian, the true and better modulation of that verse, as it is sounded to the ear of the Author himself and his Roman readers, was without the least change in the metre, as follows:

Castorea, Eliadum pálmas Epiros equárum.

This, which we have on the best authority of the Romans themselves, entirely subverts the plausible reasoning

very same which Quinctilian gives for the Roman language. But Quinctilian tells me that the Roman accent differed * from the Greek, and in harmony was much inferior to it. What am I then to determine between these two contradictory authorities? Am I to believe Henninius, in opposition to Quinctilian? No: I will adhere to the latter, though Henninius were patronized by all the critics, grammarians, and universities, in Christendom.

When the Ynca Garcillasso de la Vega was carried into Spain, and there made one of the lords of the bedchamber to his catholic majesty, he had immediate occasion to observe the difference between the Peruvian language and the Spanish, which he naturally was induced to learn for his convenience at that time, and, as it appeared afterwards, for his farther use in writing. His own remarks on the difference he has given us at the beginning of his history; and one of the first that seems to have occurred to him is, "that the Peruvian words never have any accent on the last syllable, but almost always on the penultima, and very seldom on the antepenultima: though there are *some persons* who maintain that the accent *ought* to be on the last."† These

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of Henninius, drawn from the similarity of Greek and Roman metre. The kinds of verse were the same in both languages: but the degrees of sweetness in the two were different, according to the difference of accent.

* And thus Servius on Virg. Ecl. x. 1. 18. Georg. I. 59. and in many other places.

† I have taken this from Badouin's translation: "*Les mots n' ont jamais d' accent sur la derniere syllabe, mais presque toujours sur la penultiéme, et fort rarement sur l' antepenultiéme: quoiqu' il y ait plusieurs persons, qui soutiennent mal-a-propos, que l' accent* doit *être sur la derniere.*" He has other remarks worth our notice. "*On ne doit donc pas trouver mauvais, que je tache de conserver ma langue naturelle dans toute sa pureté, et que j' écrive les mots Indiens de le méme maniere, que les gens du Pays les prononce.—Je ne parle pas de plusieurs autres choses, qu' on pourroit observer sur cette langue, qui differre beaucoup de l' Espagnole, de l' Italienne, et de la* Latine. *Les* Motifs *et les* Curioles, *qui ont tant soit peut de curiosité, y doivent bien prendre garde; mais je leur rends un bon service, de leur montrer (pour ainsi dire) avec le doigt, de la cour d'* Espagne, *ou je me trouve, quels sont les principes de leur Langue, afin qu' ils la conservent dans sa pureté. Quel dom-*

persons were, I suppose, some Spanish missionaries, and others concerned in American affairs, who thought every language *ought* to fall under the rules of those which they happened to know. They might as well have said, that the climate *ought* to be the same in Peru with that of their own country. But *reason* in both cases is out of the question; the only inquiry is about a *fact*.

Concerning the Greek accents, Sarpedonius has followed the steps of Vossius and Henninius, and * left the question, which he did not understand, rather more puzzled than he found it. Mr. Dawes hath just touched on this subject in his *Miscellanea Critica*, but seems not to have employed much thought upon it, and to have fallen therefore into the popular error of accents being inconsistent with quantity: though he does not expressly say, the *accents themselves* are so, but the common *use* that is made of them. I wish so able a man had thought this subject more worthy of his notice. The trifling declamation of a late editor of Callimachus, is too insignificant to be taken notice of. He proposes his question thus, "Whether the pronunciation of the Greek is better conducted by accent or quantity?" Which is a question

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mage ne seroit-ce pas de souffrir, qu' une langue si belle, et si utile à ceux, qui la savent, se corrompit, et s' alterât peu a-peu?" The dogmatical position of the absurd Spaniard, which the Peruvian laughs at, is exactly in the style of Henninius, who applies the words *Analogia, Ratio, debet*, in the same manner throughout his dissertation; and of Dr. G. who continually uses *ought*, and *should* thus, particularly in p. 145. "I rather think and am persuaded that ἀγροικος and ἀγοραιος, and all words of the same form, had originally, *as they ought to have*, a circumflex on the penultimate." Now, whether that single word ἀγροικος was circumflexed on the middle syllable, or acuted on the first, I will not here dispute with him. But certain I am, that *all words of the same form* had not a circumflex on the penultima, because Apollonius assures me, p. 305. that σύνοικος, πάροικος, μέτοικος, with some other compounded words having a long penultima, yet had the accent on the antepenultima.

* He states the question thus: "An scripti fuerint accentus ab antiquis? 2, deinde, si scripti non fuere, an inter loquendum saltem fuerint observati? 3, denique, si inter loquendum observati fuere, idne in prosa tantum, an si-

of a like kind with the following, "Whether in walking or running a man had better use his right, or his left leg singly?"

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mal in versibus acciderit?" *Dissert. pars tert.* cap. 1. Verwey, in his *nova via* (Præf. p. 22. seq.) does nothing more than copy the errors of Vossius. This is true likewise of his friend and correspondent Joh. Geor. Grævius, part of whose letter on this subject is published in the preface of Verwey cited above.

POSTSCRIPT TO CHAP. VIII.

On the different Ἄρσις of Accent and of Metre.

THE *ictus accentuum*, of which Dr. Bentley hath given us the marks in his Terence (and which have sometimes been confounded with the general accent of the language), are purely *metrical*, falling on a particular syllable of a foot, or dipodia, and marking the several divisions of the verse, according to the manner of scanning it. Dr. Bentley places them in iambics on the latter syllable of the former foot in each dipodia; in trochaics, on the first syllable of the dipodia. But they do by no means always fall on accented syllables. According to Dr. Bentley, they fall in the following iambics thus:

Ducúnt volentem fáta nolentém trahunt.
Anús cum ludit, mórti deliciás facit.
Δουλόν γενεσθαι πάραφρονουντος δέσποτου.
Ἡκώ νεκρων κευθμώνα και σκοτού πυλας.

In the following trochaics thus:

'Irritare est cálamitatem, cúm te felicém vocas.
Εἶα δη, ξιφός προκωπον πάς τις εὐτρεπίζετω.

But the marks of accent will fall on the preceding lines thus:

Dúcunt volêntem fâta, nolêntem trâhunt.
'Anus cum lûdit, mórti delícias fácit.
Δοῦλον γενέσθαι παραφρονοῦντος δεσπότου.
Ἥκω νεκρῶν κευθμῶνα καὶ σκότου πύλας.
Irritâre ést calamitátem, cúm te felícem vócas.
Εἶα δὴ, ξίφος πρόκωπον πᾶς τις εὐτρεπιζέτω.

To these *ictus metrici* (which by Dr. Bentley and Mr. Dawes are called *ictus accentuum*, improperly, as I think,

for two reasons) are most commonly to be referred the words *arsis* and *thesis* in writers on metre. *Arsis*, as hath been briefly observed before, does in this sense relate to the raising of the hand or foot in marking the division of time. Pes *dictus est* (says Mar. Victorinus) *sive quia pars mensuræ et modus quidam similiter Pes vocatur, sive quia in percussione metrica pedis pulsus ponitur tolliturque*, p. 2486. See also *Diomed.* p. 471. The arsis and thesis of *metre* are undoubtedly distinct from those of *accent:* and accordingly the rules of these two kinds are very different. In that of *metre* the rule is, that the times of one in respect to the other should be either

1. The same, as in a spondee $\underline{2}$ | $\underline{2}$, dactyl $\underline{2}$ | ⏑ ⏑, anapæst ⏑ ⏑ | $\underline{2}$: or

2. In the proportion of two to one, as in iambic ⏑ | $\underline{2}$, trochee $\underline{2}$ | ⏑ : or

3. In the proportion of three to two, as in a cretic $\underline{2}$ | ⏑ $\underline{2}$, or thus $\underline{2}$ ⏑ | $\underline{2}$. *In simplicibus pedibus arsis ac thesis aut simplici, aut duplici, aut sesquipli ratione texatur——neque enim syllabarum numero, sed ratione Temporum arsis thesisque pensatur. Victor.* p. 2488. And so Terentianus, with his elegant precision, speaking of the arsis and thesis, says,

Temporum momenta sane lege certa dividunt,
Seu duas pes quisque junget, sive plures syllabas.
Aut enim quantum est in ἄρσει, tantum erit tempus θέσει:
Altera aut simplo vicissim temporis duplum dabit:
Sescuplo vel una vincet alterius singulum. (p. 2412.)

The amphibrachys not being reducible to these rules, is said by Victorinus to be on that account *minus aptus pes in metris:* and by Terentianus is considered in the same manner;

Septimum pedem loquemur, quem vocant ἀμφίβραχυν,
Quum duæ breves utrinque, media longa ponitur:

Quale si velis amænus, *aut* amicus *dicere.*
Ἄρσις hinc sumat necesse est tria priora tempora,
Et θέσει relinquat unum : vel licet vertas retro,
Ἄρσις uno sublevetur, deprimant θέσιν tria,
Par pari figura non est, pugnat unum cum tribus ;
Nec modum dupli rependit, nec tenetur sesquiplo—
(p. 2414).

But now between the arsis and thesis of *accent* this proportion of times is by no means observed. The times in the thesis of the Greeks and Romans seem never to have exceeded three (except in two or three very particular words, as τοΐσδεσσι) but then these three often followed only *one* time in the arsis, as in *légĕrēs*, λέγοῦσῐ.

I have supposed that in the metrical arsis there was an elevation of the foot or hand, but probably not of the voice. Dr. Bentley, however, speaking of this arsis, seems to think the voice was in some degree elevated too: and there are passages, I own, in the old grammarians, that appear to favour this opinion. But if the voice was elevated, it was not to such a degree as to supersede the common syllabic accent. For if it did, the accent of their verse and prose was different (which it is difficult to suppose), the arsis in verse coming often on a syllable that had the thesis in prose, and so *vice versa*. *Itáliam fáto prófugus* is here acuted according to Quinctilian's direction: but according to the metrical arsis thus *'Italiám fató profugús La.*—Dr. Bentley says (as we have seen above), that this latter way of accenting these words is vicious; and I believe him, because Quinctilian would say the same. But in every thing, which he says on this head, I cannot so readily follow him.

He says the Roman comic writers took care to have the metrical ἄρσις light as often as possible on the accented syllable, and consequently, as their language was barytone, not on *ultimates*. But cast your eye on any page of his Terence, and you will find his mark of ἄρσις

not only on præ-antepenultimates, but on *ultimates* too in every three or four lines; as in the following,

Quis igitúr relictus est objurgandi locus?
Quam ut óbsequatur gnato. quapropter? rogas?

I know he limits his remark, by saying this was not so much observed by writers in the first and third *dipodiæ*, but was strictly so in the second; *i. e.* it was observed in two feet out of six. But even in the second dipodia his metrical ἄρσις is found on an ultimate, as in

Persuásit nox, amór, vinum, adolescentia.

But indeed there is no occasion that the Ἄρσις of metre and accent should coincide. In many cases it is better they should not. Certainly in Latin measure, where they meet together in the former part of the verse, the rhythm of the whole suffers by it, as in

Túli	*cóncidit*	*ímpiger*	*ictus*	*vulnere*	*Cæsar*
Satur-	*nálibus*	*húc fu-*	*gisti*	*sobrius*	*ergo.*

Separate now the two ἄρσεις, and let that of accent be in the metrical θέσις, and the rhythm here will be good,

Hôc íc-	*tus céci-*	*dit vio-*	*lento vulnere Cæsar*
Satur-	*nális ó-*	*pus fu-*	*gisti sobrius ergo.*

After all, I know not why Dr. Bentley assigns the metrical ἄρσις to the *latter* syllable of an iambic foot. Antiquity says otherwise, and speaks of the *former* syllables of feet in general as in the ἄρσις. "Pes est sublatio ac positio duarum aut trium ampliusve syllabarum spatio comprehensa. Pes est poeticæ dictionis duarum ampliusve syllabarum cum certa temporum observatione modus recipiens ἄρσιν et θέσιν, id est, qui *incipit* a sublatione, et *finitur* positione." *Diomed.* lib. iii. p. 471. Again, Mar. Victorinus, treating of the metrical ἄρσις

and Θέσις, says: "In iambo——unius temporis arsis ad * disemon thesin comparatur." p. 2484. It is clear from hence, that this Ἄρσις belongs to the *former* syllables of feet. It is as compatible with the first short syllable of an iambic, as with the first long of a trochee. The long quantity, I believe, here misled Dr. Bentley. I am sure it did Mr. Dawes after him: for he, writing on the same subject, says plainly; "In ipsis iambo et trochæo, cum illum syllabæ brevi longa, hunc longæ brevis subjecta constitueret; postulabat rei musicæ necessitas, ut acutum *longæ sedes* determinaret." p. 188. Which assertion of his is evidently contradicted by the ancients themselves, and favoured by no reason in the nature of sound, to the necessity of which he appeals.

If it be said, that although Dr. Bentley gives this ἄρσις to the *latter* syllable of a single foot, yet it is in the *former* part of the dipodia; there yet seems an error of his still behind. He considers this ἄρσις as marked by the foot of the musical performer, or director striking the ground; and therefore supposes the words, *ictus*, *percussio*, Ἄρσις, and *elevatio*, to be synonymous. (p. 1, 2. *Metr. Terent.*) Whereas it appears quite otherwise in Victorinus. It is shewn above from him that Ἄρσις was the *raising* of the musician's foot, "sublatio pedis sine sono:" and Θέσις the *dropping* of it and striking the ground, "positio pedis cum sono." The words *ictus*, therefore, or *percussiones*, which Dr. Bentley joins with the Ἄρσις, do seem properly applicable to the Θέσις only, in closing the feet.

When I said above that the coincidence of the accentual and metrical Ἄρσις was so far from being requisite, as to be sometimes even prejudicial in Latin measure, I

* *Disemos*, a metrical term, signifies the same as *duo tempora habens*. "Temporum incrementa a duobus ad duodecim procedunt, id est, a disemo ad duodecasemum." *Mar. Victor.* p. 2485. He says there were σημεῖα, musical marks of time set over syllables; from whence the terms *disemos*, *trisemos*, &c. that sometimes the letter B was set as the mark of one time, and M the mark of two. The word τροχαῖος used there by him relates merely to time, not even to the elevation of the metrical arsis.

meant *most* kinds of metre, as the epic, elegiac, and common lyric; not *all:* for the anapæstic admits it, and indeed seems not affected any way by accent: *metre only* being sufficient to that kind of verse; so broken is its cadence, and so detached are its feet.*

* In the anapæstic verse or system (for every system of it on account of its Συνάφεια, as Dr. Bentley hath shewn, is to be considered as one verse) the number of feet is uncertain: they may be long continued; they may be soon cut short by adding the catalectic *Paræmiac* syllable. In every other verse, the whole of which is limited and known to the ear, there is a certain general rhythm, which is the result of that regulated and circumscribed whole: but (as Aristotle says, Rhet. iii. 8.) Ἄρρυθμον ἐστιν Ἀπέραντον: *Rhythmo expers est indefinitum.*

CHAP. IX.

Objections to the irregularity of the present Greek accents considered, and answered. An argument drawn from it in their favour. The doctrine of enclitics and atonics vindicated. The position of the present marks conformable to the ancient accounts of the tones themselves. The variation of accent in some words at different times considered. Accent dependent often on the quantity of subsequent syllables. The consistency of the acute with a short time demonstrated. The general doctrine of human sounds, from the old Greek writers on music. The three general cases of exception to our present marks considered.

THE foregoing passage cited from that very intelligent and accurate writer Quinctilian, concerning the *rigor et similitudo*, the rigid inflexibility and uniformity of the Roman accent compared with the Greek, will supply me with a full and satisfactory answer to some other objections brought against the present Greek system. Dr. G. draws several arguments against our accents, "from their *irregular* use and application, so repugnant evidently not only to quantity, but to *analogy* and *reason*, and on the whole quite arbitrary." This kind of reasoning runs through* a great part of his Treatise, wherein he considers the canons of Greek accentuation, and their strange contrariety to his notions of analogy. Thus he complains of "the accent in† oblique cases *varying* often, and without reason, from that of the nominative, both as to nature and place;" and of the same kind of unaccountable "*variations* in the several‡ inflexions of verbs." To these and the like objections it may be answered, first, in general, that, in

* From p. 8 to 66: and in several other parts of his book. These are those *new* arguments produced by him on the subject, which he means in his preface, when he says there: "If I am not greatly mistaken, they [Henninius, and Mirtisbus Sarpedonius] have not gone to the bottom of this subject. This I am certain of, that the method, which I have pursued, is quite different from any which I have yet seen." P. 3.

† Pag. 20. 38, 39. 43, 44.

‡ Pag. 40. seq.

regard to speech, a thing depending originally in some measure on* *chance*, it is rather matter of wonder there

* "Profecto tandem eo confugiendum fuerit, quo sese recepit Aristotelis divinum Judicium adversus Platonem: loquentis *arbitratu* facta pleraque: multa etiam *temere* orta." *Scalig. Poet.* lib. ii. c. 3. The part of Plato, to which Scaliger here I believe chiefly alludes, is the Cratylus, particularly the latter part of it. There are undoubtedly many admirable things in that piece concerning language, but there is throughout a great mixture of whim, and, on the whole, much more conceit than truth. That rational grammarian Quinctilian speaks, as Scaliger does, of language: who, in his first book, says: "Non, cum primum fingerentur homines, Analogia demissa cœlo formam loquendi dedit, sed inventa est postquam loquebantur, et notatum in sermone, quid quo modo caderet: itaque non ratione nititur, sed exemplo: nec lex est loquendi, sed observatio; ut ipsam Analogiam nulla res alia fecerit, quam Consuetudo."

These general principles of language, and its true authority, have been already briefly considered in the second chapter of this Essay. I cannot forbear adding to it, what Diomedes, from Varro, has, with great good sense, observed on the same subject.

"Latinitas est incorrupta loquendi observatio secundum Romanam linguam. Constat autem (ut asserit Varro) his quatuor; Natura, Analogia, Consuetudine, Auctoritate.

"*Natura* verborum nominumque immutabilis est, nec quicquam aut minus aut plus tradidit nobis, quam quod accepit.——

"*Analogia* sermonis, à natura proditi, est ordinatio secundum τεχνικούς.——

"*Consuetudo* non ratione analogiæ, sed viribus par est: ideo solum recepta, quod multorum consensione convaluit; ita tamen, ut illi artis ratio non accedat, sed indulgeat. Nam ea è medio loquendi usu placita assumere consuevit.

"*Auctoritas* in regula loquendi novissima est. ——— tantum opinione secundum veterum lectionem recepta, nec ipsorum tamen, si interrogentur, *cur* id secuti sint, scientium." See also Varro de ling. Lat. lib. vii. viii. ix. This is most strictly and philosophically true, not only of the Roman, but of every language. "It is so, because it is so," is, after all, in many grammatical points, the best and only reason to be had: certainly, very often the only one necessary. Ὀρθότητα τῶν ὀνομάτων εἶναι τὴν ΣΥΝΘΗΚΗΝ: *rectam rationem verborum CONSENSIONE sive Consuetudine contineri*, we may say in the words of Plato, though it is not what he maintains. *Cratyl.* sub. fin.

An *analogy* or *rationale* never thought of, much less acknowledged, by the best ancient writers themselves, and formed since their time on the partial observation of some of their readers, is, by a preposterous kind of reasoning, sometimes applied as a test to examine the propriety of parts in those writings, which are independent of such restraining principles. To try by these every thing respecting an ancient language, is trying an old Athenian or Roman by laws enacted in a following age and country. That there are certain general principles, which probably operated in the formation and direction of every language, must be admitted: and it is

are not more *irregularities*, as they are called, than that there are some. But we may frequently observe, that grammarians often argue against obliquities in speech, as if the practice of that was formed on grammar, and not, which is most undoubtedly the case, grammar on practice. Which consideration, had it been always duly attended to, would have saved them much unnecessary and fruitless trouble in their laborious refinements to reconcile these* *irregularities* to their own general rules. But, what in the present case is particularly unfortunate for the Doctor's reasoning, this deviation in the Greek accents, from a few general rules, which he objects to, is the very thing which Quinctilian, in the passage above cited, seems to admire: wherein he complains of the Roman method of accenting, which was more simple and uniform than that of the Greeks, and reducible to fewer rules, as giving a deadness and flatness to the Latin pronunciation. The Greek method was therefore certainly more varied, *i. e.* more *irregular*, as Dr. G. calls it. And this account of the Greek tones, deduced from Quinctilian, perfectly agrees with what

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pleasing to follow Mr. Harris through his philosophical speculations, tracing language back to its original constitution, and there view it in his excellent analysis. When, on such a review, we find the subsequent use of language agreeable to antecedent reasons, we cannot but be pleased to find practice so well founded. But still, it is practice which confirms the antecedent principles, and not so much those principles which determine practice. This subject deserves to be considered distinctly by itself, and will be more fully examined in another place.

* "Cum in vestitu, ædificiis, sic in supellectile, cibo, cæteris omnibus, quæ usu ad vitam sunt adsumpta, dominetur INÆQUALITAS; in *sermone* quoque qui est usus causa constitutus; ea non repudianda." *Varro. ling. Lat.* lib. vii. p. 90. Again, presently after: "Verborum DISSIMILITUDINEM, quæ sit in *Consuetudine*, non esse vitandam." *Analogy* has but little weight with him, if it contradicts *practice*. "Si apertam [orationem] efficiat *Consuetudo*, brevem temperantia loquentis; et utrumque fieri possit *sine Analogia*, nihil ea opus est." p. 89. Again, where he speaks of the *end* of language, "Si id consequimur una *Consuetudine*, nihil prodest *Analogia*," *ibid.* All this and much more that might be brought from the best authority, is as justly applicable to *tone*, as to any other part of language.

Dionysius Halicar. in a passage above-mentioned, says of them, that τάσεις φωνῆς, αἱ καλούμεναι προσῳδίαι, διάφοροι κλίπτουσι τῇ ΠΟΙΚΙΛΙΑι τὸν κόρον. This κόρος, this tiresome satiety, which Quinctilian imputes to the *similitudo* of the Latin usage, was agreeably prevented, according to the joint testimony of him and Dionysius, by the ποικιλία of the Greek accents. The case then is, Dr. G. dislikes* κύριος, κυρίου, κυρίῳ, for not being acuted alike, as *dóminus, dómini, dómino:* Quinctilian seems to dislike *dóminus, dómini, dómino,* for being acuted alike, and not varied as κύριος, κυρίου, κυρίῳ. On which account, that which is the ground of the Doctor's objection against our present *virgulæ*, in this and the like cases, is with me a strong presumptive proof that they are right.

In whatever sense we understand this Ποικιλία, it will be very difficult, and I believe impossible, to reconcile it with Dr. G.'s *analogy* in his doctrine of accents, by which analogy † he means "a conformity to those general rules of accenting, which profess to have a regard to quantity, and to *keep*, as much as possible, the accent of the first word or words of the *same* form, in the *same* place." Sameness is the soul of *his* doctrine, variety of that of Dionysius and Quinctilian.

Not only many seeming *irregularities* may thus be presumed to be right by inference from Quinctilian, but several of them may be proved so by the direct testimony of the old grammarians themselves, whose authority, in this case, is acknowledged by all. Nothing seems a greater deviation from general analogy, than that the penultima of the passive præterit participle should be acuted, λελεγμένος. And yet this we have on no less authority than that of Aristarchus and Herodian.‡

* Page 43.

† Page 6.

‡ The accent on the antepenultima of οὐτάμενος, supposed to be a participle of the preterit tense, is remarked by Aristarchus as a particular case, different from that of common preterits, and accounted for in a particular manner. *Etymol.* M. in V. Οὐτάμενος. Herodian observes the same on ἰλιπάμενος and οὐτάμενος. *Etymol.* M. in V. Ἀκαχήμενος. Ἰστέον ὅτι τὸ Ἀκαχήμενος,

The ποικιλία of the Greek accents was more likely to strike Dionysius than most other Greek writers, on account of his living so long at Rome, and having thereby an opportunity of observing both languages, and marking the difference between them. The peculiarities of any thing are always better remarked when considered in a comparative view with another. It is well known, from his own preface to his Roman antiquities, that he was at Rome in the time of Augustus, and continued there for two-and-twenty years; all which time he employed in studying the Latin language with great exactness, and connecting himself with the most learned persons there, that by their assistance and his own private researches into the ancient literature of the Romans, he might be able properly to execute that great work which he had planned, of illustrating the Roman antiquities. A remark, therefore, coming from him on the ποικιλία of the Greek accent (which probably arose from his comparing it with the sameness and stubbornness of the Latin, and which, in Greece, might not have occurred to Aristotle, who might not perhaps have an opportunity of taking such particular notice of the difference in tones between his own and a foreign language) has, on that account, much greater weight with me than the testimony of any other Greek critic whatever, the circumstances of whose life were different from those of Dionysius. That he was not inattentive to the accent of the Romans, is

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ἐπὶ δφειλε παροξύνεσθαι, ὡς τὸ Πεποιημένος, οὐκ ἔστι παρακείμενος ——— ὅτι ἡ μετοχὴ τοῦ παρακειμένου παροξύνεται, τῶν ἄλλων πασῶν προπαροξυνομένων ——— τὸ δὲ οὐτάμενος καὶ ἐλελάμενος, ὁ Ἡρωδιανὸς οὐ φησι κατὰ πάθος γίνεσθαι προπαροξύτονα, ἀπὸ τοῦ οὐτασμένος καὶ ἐλελασμένος, ἀλλ' ἀπὸ τῶν εἰς μῑ, τοῦ τε οὔτημι καὶ ἐλέλημι. καὶ εἰσὶν ἐνεστῶτες, ὡς ἵστημι, ἵσταμαι, ἱστάμενος. "Sciendum quod vox Ἀκαχήμενος, quoniam [si esset præter. particip.] deberet in penultima acui, ut Πεποιημένος, ideo non est præteriti temporis———quoniam participium præteriti in penultima acuitur, cum alia omnia [in νος] acuantur in antepenultima———Voces vero οὐτάμενος, et ἐλελάμενος, negat Herodianus per passionem fieri proparoxytonas, ab οὐτασμένος et ἐλελασμένος, sed a verbis in μῑ, nempe οὔτημι et ἐλέλημι: et sunt præsentis temporis, ut ἵστημι, ἵσταμαι, ἱστάμενος." Much the same is in Phavorinus, on the same authority. V. ἀκάχμενος.

evident from his observing, immediately after having mentioned the name of Numa, "that the second syllable of it is to be pronounced long and with a grave accent," * Κατ' ὄνομα Νουμᾶν· χρὴ δὲ τὴν δευτέραν συλλαβὴν ἐκτείνοντας βαρυτονεῖν.

The doctrine of *enclitics* and *atonics* hath given as much disgust to our new reformers of Greek as the other parts of the accentual system. *Enclitics* and *atonics* are certain words, which, if taken singly, have an accent, as all others have, but by their construction in a sentence either transfer or entirely lose it. To this two objections are made: the one is, that it contradicts that true and universal rule, *Est in omni voce acuta.* Which rule (Dr. G. † says) "it is easy to observe, destroyeth all that part of the doctrine of accents which relateth to atonics." It is, however, very difficult for me to draw from thence such an inference against them. For they, by their close apposition, when pronounced, do, in effect, become part of the word to which they are joined: and the whole word, so compounded, has its proper accent. How then is the great rule here violated? I wonder, that in the same chapter of Quinctilian, from whence he draws his conclusion against *atonics,* he could not see an express assertion and direct instance of them in this sentence: ‡ "Cum dico *circum litora,* tanquam unum enuncio, dissimulata distinctione: itaque tanquam in una voce, una est acuta: quod idem accidit in illo, *Trojæ qui primus ab oris.*" Here *circum, qui,* and *ab* are atonics: *i. e.* they are considered and pronounced not as single independent words by themselves, but as part only of that with which they are joined, *circum-lítora, qui-prîmus, ab-óris, ὑφ' ἓν,* with one acute regularly for each of the words so combined. And thus the rule is strictly observed, "Non est aliqua vox sine acuta." This close apposition of words, by which the accent of some is dropped, the reader, with the least attention, will find in almost every sentence of his own

* *Antiquit. Rom.* p. 120. *Sylburg.* † Page 54. ‡ Lib. i. c. 5.

language, which he either hears, reads, writes, or speaks.

But there is another objection, somewhat connected with the foregoing, brought against *atonics* and *enclitics*. For it is declared to be * "a great absurdity, and contrary to the nature of all languages, that the same word, when pronounced separately, should be subject to a different modulation from what it must have when it makes part of a continued discourse." If this be true, the whole doctrine of *atonics* and *enclitics* sinks at once. For those words are said to have an accent when pronounced singly, and often to have none when they make part of a discourse. How far this is contrary to the nature of *all* languages, I can by no means judge, because I am acquainted with but *few*. But sure I am it is not contrary to our own, in which we hardly ever utter a sentence without omitting the accent of some words, particularly pronouns and articles, and several monosyllables, which yet we accent, when we use them *singly* or *emphatically*. Our verb *is* we make sometimes an enclitic like the Greek ἐστι, and sometimes an oxytone. When I say, "*the mán is víctuous*," the accent of *is* sinks, as in ἀγαθός ἐστι. If in answer to a question I say, "*he ís*," the accent is preserved, as in ἔστι. So our indefinite *one* is used in this respect like τις. *shoúld one see a man: one* here loses its accent, and transfers it to *shoúld*, as in ἤν τις ἴδῃ ἄνθρωπον. But you cannot use the interrogative *whó* without an accent, and so τίς the interrogative constantly and properly has it. Thus, likewise, our pronouns are enclitics or not, according to their sense. If I say, *sénd me thát book*, *me* is here a perfect enclitic, and is pronounced almost as if it were † joined with *send*, thus, *séndme*. But when I say, *send*

* Dr. G.'s Treatise, p. 52.

† The enclitic is not only in pronunciation incorporated with the preceding word, but sometimes in writing too is so connected with it, as if it were in actual composition. Those of the Roman language are generally written so: and some of the Greek, as δε in εἰκῶδε: it is likewise so with us, in *hámewards*, *heávenward*, *hítherward*; where the word *wárd*, though it has an accent when taken singly, yet loses it here by throwing it back on the foregoing words, of which it makes part by composition.

mé the book, do not give it him: here *mé* hath its proper accent, as in contradistinction to *him*. In the former case the Greeks called it ἐγκλιτικὸν, in the latter ὀρθοτονούμενον. They, indeed, with their usual accuracy and precision, made another difference between their *enclitic* and *contra-distinctive* pronouns; for the former, they used μου, μοι, με; for the latter, commonly, ἐμοῦ, ἐμοὶ, ἐμέ. Thus they would say, δός μοι ἄρτον, where the sense of μοι is not opposed to any other thing or person; but ἐμοὶ δὸς ἄρτον, οὐκ ἐκείνῳ, when ἐμοὶ is opposed to ἐκείνῳ. As instances of this kind, where certain words either retain or lose their accentual mark according to their sense and position, are frequent in our best printed copies of all Greek authors, their* editors are justified in either giving or omitting their marks, by the authority of the best grammarians of antiquity, † Apollonius, ‡ Herodian, Ælius Dionysius, Charax, Chæroboscus, and ‖ Priscian.

In considering the case of the ancient accents, I have mentioned chiefly the acute, because it is the use of that solely to which exceptions have been made. The grave being only the privation of an acute; and the

* Thus with good reason and propriety Σὲ is accented in St. Paul to the Romans, xi. 18. Οὐ σὺ τὸν ῥίζαν βαστάζεις, ἀλλ' ἡ ῥίζα σέ. "You do not bear the *root*, but the *root* bears *Thee*." So in Homer, Iliad. I. v. 610.

—— οὐδέ τί σε χρὴ
Τὸν φιλέειν, ἵνα μὴ μοὶ ἀπέχθηαι φιλέοντι.

On which the Schol. Victorian. well observes: Μοὶ ἐχρῆν ὀρθοτονεῖν, ἵνα ἀντιδιαστέλληται Ἀγαμέμνονι. For Achilles here says to his friend and governor Phœnix: "You ought not to shew this regard for *him* [Agamemnon] by which you may lose that love and regard which *I* have for you."

† Synt. lib. i. c. 3. lib. ii. 13. 15, 16, 17, 18. lib. iv. c. 1, 2. et seq.

‡ See the tracts περὶ τῶν ἐγκλινομένων of Herodian, Æl. Dionysius, Charax, and Chæroboscus, in the Thesaurus of Aldus.

‖ *Apud Græcos alia sunt demonstrativorum pronominum* absoluta, *alia* discretiva. Absoluta *dicuntur, quæ non egent alterius adjunctione personæ, quæ* ἐγκλιτικὰ, *id est*, inclinativa *apud illos sunt, ut* εἶδόν με, ἐλάλησέν μοι. Discretiva *sunt, quæ egent adjunctione aliarum personarum, quæ* ὀρθοτονούμενα *vocant, ut*, εἶδον ἐμὲ, οὐκ ἐκεῖνον.——*Apud nos autem pronomina eadem et* absoluta *et* discretiva *sunt*. Putsch. p. 1062. 3. See also the Hermes of Mr. Harris, to whom we may justly apply his own words on Apollonius, declaring him "one of the acutest authors who ever wrote on the subject of grammar." B. 1. c. 5.

circumflex being only joined with long syllables, have not met with the same objections, but peaceably enjoyed the place assigned them by grammarians. On this head, however, I cannot but add, that this circumstance of the circumflex mark being affixed only to long syllables, is a thing that much favours my opinion. Had this, which consists of an acute and a grave, marking an elevation and sinking of the voice on the same syllable, and, consequently, requiring a double measure of time for that purpose; had this, I say, been ever found placed on a short syllable, I should immediately renounce it as inconsistent with quantity, and deny its right and claim to antiquity. But as it always is joined with a long time, its strict propriety and consistency in that respect is at least one inducement to think well of the two other parts of the accentual system, the acute and grave.

Again: as we are assured by Cicero, Quinctilian, and other old writers, that the ancient acute tone did always lie within the compass of the three last syllables of words; had the modern marks ever exceeded that compass, by being fixed on the fourth or fifth of polysyllables from the end, that would have been an insuperable objection against them in such a place. But since they are actually now seen in a position that is strictly conformable to the oldest and best accounts of the tones themselves, which they denote, they have from that circumstance in their favour a presumptive proof of their propriety and faithfulness.

But it appears from some Greeks of later ages, that the accents of some particular words have been different at different times: and, therefore, we have no certainty that the marks of any words at present are faithful. But how is this inferred? Suidas and others say that certain words were accented differently in their time from the manner in which they were some ages before. That is, the actual pronunciation of those words was altered in a course of years, as it is in some words, I believe, in all languages: the accentual marks, which followed the actual pronunciation, consequently were

altered with it: and in both positions were true and proper. Among ourselves the word *ally* was four or five years ago pronounced as an oxytone *ally*`; and any grammarian, who had then fixed the acute mark on the last syllable would have done right: now, by many persons of very good sense, the same word is pronounced as a barytone, *álly;* and a grammarian who should now place an acute mark on the first syllable would do right too. The variation of the tonical *apices* does therefore no more disprove the existence of the varied tones themselves, than the main stream of a river shifting from one side of the channel to another disproves the real existence of the current at different times on both sides. Had the variation of the accentual signs ever been such as to have fixed a circumflex mark on a short syllable, or an acute on any syllable beyond the antepenultimate, that being contrary to the nature of the Greek tones themselves, as founded partly in reason, and declared by Dionysius, such an alteration would have been just matter of objection against our *virgulæ:* but the alteration,* circumstanced as it is, affords none at all.

The accent might vary not only at different times, but at the same time in different places, as hath been mentioned in a foregoing chapter, and may be more fully seen in H. Steph. *Dialect. Attic.* c. 15. de *Orthographia Attica.*

I acknowledge that Eustathius and the author of Etymologicum M. say, that polysyllables in αος and οον were once circumflexed on the penultimate, though the

* The Latin accent varied in like manner. In the word *Valeri* it was changed between the time of Nigidius and A. Gellius. Nigidius said it was acuted on the first syllable: Gellius afterwards says: "sic quidem Nigidius dici præcipit: sed si quis *nunc* Valerium appellans, in casu vocandi, secundam id præceptum Nigidii acuerit primam, non aberit quin rideatur." And yet the remark of Nigidius was, without doubt, just and right when he made it: nor does Gellius mean to dispute his authority, for he calls him on this very occasion "hominem in disciplinis doctrinarum omnium præcellentem." *Noct. Att.* xiii. 25. And Dr. Bentley, on the same subject, speaks of him by the name of "Romanorum à Varrone doctissimus," not. ad Ter. Andr. ii. 1. 20.

later Attics acuted the antepenultimate: I know that the same authors, with Suidas and the scholiast on Aristophanes say, that the old Attics circumflexed the penultimate of some words in *αιον*, which others acuted on the antepenultimate. I will not dispute the truth of these observations, and will agree with Dr. G., that the accent was by those old Attics placed agreeable to quantity. But then I must insist, that it was equally agreeable to quantity, as used by later Attics on the antepenultimate, and that this latter method was not a corrupt one. For who are these *μεταγενέστεροι* and *νεώτεροι τῶν Ἀττικῶν*? not writers of a low age and baser note, but those of the highest character; and though posterior in age, yet equal in authority with *οἱ παλαιοὶ Ἀττικοί*. Among the *later Attics* are found the great names of Plato, Xenophon, Aristotle, Isocrates, the Orators, Menander, and after them Dionysius Halic., Josephus, Philo Judæus, Plutarch, Diogenes Laertius, and others. We surely must not call their Greek corrupt, though differing in some respect from that of the *old Attics*, Thucydides, the great tragic writers, and some authors of the old comedy. Persons, when they meet with the words *οἱ νεώτεροι, μεταγενέστεροι*, or *Ἕλληνες*, are apt to annex some idea of barbarism to them, especially when opposed to the *οἱ παλαιοί*. Thus Dr. G. calls the *μεταγενέστεροι Ἀττικοὶ* * *moderns*. But this is a mistaken notion: since some of the best writers, whose works are now extant, belong to this class. Which thing is clearly explained by J. Pierson, in his preface to Mœris Atticista.†

I think it a matter of indifference to my argument,

* Page 145.

† P. 26, 27, seq. Dr. Taylor also in *Ind. Attic. ad Lysiam*, speaking of the style of his author, says, after Dionys. Halicarn. "non eo uti Attice scribendi genere [*Lysiam*] quo Thucydides—— verum dialecto *recentiori*—— Atticam novam memorat Laertius in Epimenide, Suidas in Ἀστεσθαι, utramque (novam sc. et antiquiorem) idem in Τρόπαια. Adde eundem in Διαπαντάσαι. Mœridem in Πλίνω. Δείνω. Χολάδες. et schol. Aristoph. *Plut.* 514. 553. Ita *Iadem* novam et antiquam meminit aliquoties *schol. Apollon. Rhodii*; *Doricam* duplicem Prolegomena ad Theocritum." See also Valcken. *ad Phœniss.* v. 1395. and Bernard *ad Thomam Mag.* V. Ἀσγίων. Dr. Bentl. *Dissert. on Phal.* p. 401, &c.

whether the old Attics did circumflex those long penultimates mentioned above, or no. But certainly it was not universal. The word ἔρημος, though circumflexed in Homer on the penultimate, was acuted on the antepenultimate by the *Attics. Porphyry, as cited by Dr. † G., says the same of ὅμοιος. And one of much higher authority, Mœris ‡ says, Γέλοιον, βαρυτόνως, Ἀττικῶς. Γελοῖον, προπερισπωμένως, Ἑλληνικῶς.

I cannot dismiss this subject of the variation of accent in particular words, without observing, that the very mention of it by the old grammarians as a peculiarity, is an implicit proof, that the main part of their language both among the old Attics and the later Greeks was in tone the same. It is taken notice of as a *singularity*, and therefore no argument can be drawn from it to the variation of the tone in general.

To return to quantity: so far are the present marks from being inconsistent with it, that their position is in most cases regulated by the quantity of the subsequent syllables, of the ultimate in Greek, as of the penultimate in Latin (the *reason* of this difference I shall no more inquire into, than *why* the *Pallium* differed from the *Toga*): so that these marks are frequently of use in leading us to the knowledge of quantity, by tracing the cause through the effect. That the accent of the Romans is regulated by the quantity of the penultimate, hath been shewn above. That among the Greeks it was directed by the ultimate, I may affirm on the authority of Ælius Dionysius, to whom Vossius refers us for information in these points: who, in § Eustathius, says of nouns of the second declension ending in ᾱ pure, οἱ παλαιοὶ Ἀττικοὶ ἐξέτεινον τὰς τῶν τοιούτων ὀνομάτων ληγούσας. ΔΙΌ καὶ παρώξυναν αὐτά. ἀγνοία γὰρ ἔλεγον, καὶ ἡ εὐκλεία, κ. τ. λ. "The ancient Attics made the final ᾱ of such words long; Wherefore they acuted their penultima: and said ἀγνοία, εὐκλεία," &c. And it would be difficult to assign a rea-

* Etymolog. Mag. in the word ἔρημος.

† Page 115.

‡ Ed. *Pierson*. p. 109.

§ Odyss. H. p. 284. See also *Schol.* ad *Eurip. Orest.* v. 261.

son, why the quantity of the ultimate should not be as much regarded in this case, as that of the penultimate.

I offer not this use of our marks in discovering the quantity of the following syllables as a thing of any great utility, but only as a fact: neither do I choose to mention another use of them, which has been sometimes urged in their favour, that they serve to distinguish the different senses of homonymous words; because it is certain this difference may be discerned without any such helps. Other languages have words, which express at different times, without any difference of accent, not only different, but sometimes opposite ideas: and yet the particular meaning of them in a sentence may with common attention be collected easily from the context. The consideration therefore of accentual marks, as being necessary * on such occasions, I readily wave,

* The best Greek grammarians themselves do certainly distinguish very often the different signification of homonymous words by their different accent. Ammonius has done this in a great number, Mœris in some, and Eustathius in many. H. Stephens has printed in his Gr. Thes. Append. a large collection of such words from Cyrillus, or Philoponus. In his tract "de bene instituendis Gr. ling. studiis," p. 53, he gives a particular instance of a mistake, occasioned by not attending to accentual marks, in confounding the three words διαβαλὼν, διαβαλῶν, and διαβολῶν in a passage of the Euthyphron of Plato: and observes upon it "tanti refert discrimen, quod tales notulæ hic constituunt, novisse."—See also p. 54, 55, of the same piece. The famous Alberti in Peric. Crit. p. 57. has ingeniously corrected Hesychius in V. αἰνὸν, by pointing out the passage in Odyss. ο. 110, which the author quotes: from whence it appears that the person, who inserted that article in the lexicon, was led into an error by not knowing the different accent of αἶνος, and αἰνὸν, and so confounded together two words of a different signification. But still, as Apollonius with his usual good sense observes, χρὴ μέντοι τὸν νοῦν ὑπερείσαντας, μὴ διὰ τοῦ τόνου διδάσκεσθαι, διὰ δὲ τοῦ παρεπομένου λόγου. καθάπερ καὶ ἀπ' ἄλλων ἀπείρων ἀμφιβόλων διακρίσεις παρέπονται ἐκ τῶν ἐπακολουθούντων τοῖς λόγοις, οὐκ ἐξ ἐγκλίσεων, οὐδὲ ἐξ ὀρθῶν τάσεων. "*Veruntamen oportet nos attentius animum advertentes, non* tenore *tantum, sed* oratione consequenti *hoc dignoscere. Nam aliæ quoque ambiguitates innumerabiles, non* tenore *aut inclinatione, sed orationis consequenti dignoscuntur.*"—*Syntax.* lib. ii. c. 20.

The Chinese, we are told, have no mark of accent, though they have homonymous words, that signify five different things according to their different pronunciation. "*Ya* pro diverso accentu (says an author speaking of the Chinese language) quinque significat: *stuporem, excellentem, anserem, mutum, dentem. Ba* incolis regni Tunquin pro pronunciationis diversitate

and rather confine myself here to this single point and question, "whether these marks are faithful notations of the ancient tones."

Notwithstanding the reluctance of Vossius, Henninius, and thousands after them, to admit the acute as compatible with a short time; if I could have them near me with a flute in my hand, or rather with an organ before us, I would engage to convince them of the consistency of these two. I would take any two keys next to each other, one of which would consequently give a sound lower than the other: suppose the word ἀειδε before us, or ἀφουραν; both which words Vossius would circumflex on the penultimate, instead of giving an acute to the first, according to our present marks: I would conformably to these marks just touch the higher key for the initial ἄ, and take my finger off immediately, and then touch the lower key, on which I would dwell longer than I did on the higher, and that would give me a grave with a long time for the syllable ει; the same lower key I would just touch again and instantly leave it, which would give me a grave with a short time for δε: ἄειδε. Now if this can be done on a wind instrument, within the narrow compass of two notes, it may be done by the organs of human speech, which are of the nature of a wind instrument, in ordinary pronunciation. For the sounds of our voice in common speech differ from those of such musical instruments, not in *quality*, but in arithmetical discrete *quantity* or number only, as hath been observed before, and is confirmed by the decisive judgment of that nice and discerning critic, Dionysius of Halicarnassus. Here then is, to demonstration, an acute tone consistent with a short time, and a grave tone with a long one.

The notes used in ordinary discourse, are, according to Dionysius, nearly as five, ὡς ἔγγιστα, not insisting ri-

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septuplicis est significationis."—*J. Simon.* introduct. Gramm. Crit. sect. ii. c. 27. *Confer. Kircher.* China illustr. P. i. c. 3.

gorously on musical exactness; the acute not rising, nor the grave sinking, more than three tones and a half.* Certain it is, that with five notes of his voice, duly varied and combined, a man may pronounce very harmoniously; many, I believe, do it with four or three; some, perhaps, with fewer. The words of Dionysius are, † Διαλέκτου μὲν οὖν μέλος ἑνὶ μετρεῖται διαστήματι, τῷ λεγομένῳ διὰ πέντε, ὡς ἔγγιστα, καὶ οὔτε ἐπιτείνεται πέρα τῶν τριῶν τόνων καὶ ἡμιτονίου ἐπὶ τὸ ὀξύ· οὔτε ἀνίεται τοῦ χωρίου τούτου πλεῖον ἐπὶ τὸ βαρύ. By διάστημα here is meant the difference or distance between any number of sounds in lowness and height. Aristoxenus ‡ in his first book of harmonics defines διάστημα as distinguished from φθόγγος: "φθόγγος, (says he,) is a simple sound or single note; διάστημα is formed by two different tones." Φωνὴ

* The intent of the *fistula eburneola* (as it is called by Cicero), or the τονίον (according to Quinctilian) applied by Gracchus, in his pleadings and harangues, was to confine the voice within its proper degree of elevation and depression. (There is reason to think that the Roman compass of tones was somewhat less than the Greek.) And what was the consequence of this nice attention of Gracchus to the modulation of his speech? What Quinctilian relates in his eleventh book, where he is shewing the efficacy of pronunciation: "Eadem [pronunciatione] C. Gracchum, in deflenda fratris nece, totius populi Romani lacrymas concitasse." The word τονίον points out its office, as regulating the tones or accent.—*Cic. de Orat.* lib. iii. 60. And Quinct. lib. i. cap. 10. "Sed ne hæc quidem præsumenda pars est: ut uno interim contenti simus exemplo C. Gracchi, præcipui suorum temporum oratoris, cui concionanti consistens post eum musicus, fistula, quam τονίον vocant, modos, quibus deberet *intendi*, ministrabat. Hæc ei cura inter turbidissimas actiones, vel terrenti optimates, vel jam timenti fuit." The word *intendo* used here exactly answers the word ἐπιτείνω of Aristoxenus and Dionysius. Cicero, having mentioned the *fistula* of Gracchus, in some following lines observes, "Est quiddam contentionis extremum, quod tamen interius est quam *acutissimus* clamor, quo te fistula progredi non sinet, et tamen ab ipsa contentione revocabit. Est item contra quiddam in remissione *gravissimum*, quoque tanquam sonorum gradibus *descenditur*. Hæc varietas, et hic per omnes sonos vocis cursus, et se tuebitur, et actioni afferet suavitatem." In a preceding part of the same book, where he is speaking of the modes of sound, he says, "hi sunt actori, ut pictori, expositi ad variandum colores."

† Περὶ συνθ. ὀν. *In communi sermone vocis modulatio uno ut plurimum mensuratur intervallo, dicto* Diapente: *ita ut neque plus tribus tonis cum dimidio intendatur ad acutum, neque majore spatio ad gravem deprimatur.*

‡ Page 15.

διαστηματικὴ is therefore the voice varied and modulated by elevation, depression, and inflexion. The same expression of διάστημα and διαστηματικὴ runs through the other old musical writers, collected by Meibomius, in the same sense. Euclides, the second in that collection, defines it in the same manner with Aristoxenus; Φθόγγος ἐστὶ φωνῆς πτῶσις ἐμμελὴς, ἐπὶ μίαν τάσιν. Διάστημα δὲ τὸ περιεχόμενον ὑπὸ δύο φθόγγων ἀνομοίων ὀξύτητι καὶ βαρύτητι: "the διάστημα is comprehended within two sounds unlike, and differing in height and lowness." The very same is in Bacchius. So Gaudentius; φωνῆς ἐστι τόπος, ἐκ βαρύτητος ἐπὶ ὀξύτητα διάστημα, καὶ ἀνάπαλιν: he then shews how this διάστημα takes place in ordinary discourse: οἱ μὲν ἐν τῇ λογικῇ, καθ' ἣν ἀλλήλοις διαλεγόμεθα, φθόγγοι συνεχεῖς ἑαυτοῖς τὸν τόπον τοῦτον διεξέρχονται, ῥύσει τινὶ πεπονθότα παραπλήσιον, ἐπὶ τὸ ὀξὺ, καὶ ἀνάπαλιν, οὐκ ἐπὶ μιᾶς ἱστάμενοι τάσεως. "These sounds in our talking and conversing together, pass through this διάστημα, in a close and gentle manner, not unlike the continuity of a stream, shifting from high to low, and not fixing on one tone." There is much more in Gaudentius to the very same purpose. Martianus Capella* says of *diastema*, that it is "Vocis *spatium*, quo *acuta* et *gravior* includitur." We cannot but clearly see by this, what is the διάστημα of the διαλέκτου μέλος in Dionysius.

A musical reader may not be unwilling to see the general doctrine of the Greek philosophical musicians, in regard to the distinction of sounds, briefly stated. Their first division is the natural one into high and low tones, κατ' ὀξύτητα καὶ βαρύτητα, by their τόποι διαστηματικοὶ, their

* De Nupt. Philolog. lib. ix. p. 185. edit. Meibom. See also H. Steph. Thes. ling. Græc. tom. i. c. 1757. 1796. on διάστημα. Virgil expresses the διάστημα by *discrimen*. Æn. vi. 646.

"Obloquitur numeris septem *discrimina* vocum."

"*Discrimina* (says Servius on the passage) quia omnes chordæ dissimiliter sonant." *Intervallum* and *spatium* are the two terms which are most commonly used by the Romans as corresponding with Διάστημα. Cicero thus often applies *intervallum*: and St. Austin, on the subject of music; where, with the exactest propriety he says, "numerositatis, quæ *temporum* atque *intervallorum* dimensionibus movetur." *De Music.* lib. i.

situation according to their several degrees of elevation and depression. Then comes in the χρόνος, the duration of any one of these tones. Afterwards follows the division of them into organical and vocal sounds: the organical are discrete and separate, having all a sensible, however small an interval between each other, so that the end of one tone does not by continuation join the beginning of another: wherefore they are said ἵστασθαι, *consistere, non profluere.* The vocal sounds are in this respect very different, not necessarily divided from each other by intervals, but συνεχεῖς, *continentes*, connected so very closely together, particularly in speaking, as to run one into the other, like colours in a rainbow, being indeed each of them infinitely divisible: and accordingly the human voice can make a more minute subdivision of tones, than any instrument could in the time of Aristoxenus. He says this had been remarked by no one before himself.* I do not know that he distinguishes between

* Πρῶτον μὲν οὖν ἁπάντων τὴν τῆς φωνῆς κίνησιν διοριστέον, τὴν κατὰ τόπον. οὐ γὰρ εἷς τρόπος αὐτῆς ὢν τυγχάνει. κινεῖται μὲν γὰρ, καὶ διαλεγομένων ἡμῶν, καὶ μελῳδούντων, τὴν εἰρημένην κίνησιν. ὀξὺ γὰρ καὶ βαρὺ δῆλον, ὡς ἐν ἀμφοτέροις τούτοις ἐστίν. αὐτὴ δέ ἐστιν ἡ κατὰ τόπον, καθ' ἣν ὀξύ τε καὶ βαρὺ γίνεται. ἀλλ' οὐ ταυτὸ εἶδος τῆς κινήσεως ἑκατέρας ἐστίν. ἐπιμελῶς δ' οὐδενὶ πώποτε γεγένηται περὶ τοῦτο διορίσαι, τίς ἑκατέρας αὐτῶν ἡ διαφορά. καί τοι τούτου μὴ διορισθέντος, οὐ πάνυ ῥᾴδιον εἰπεῖν περὶ φθόγγου, τί ποτέ ἐστιν. *Harmon.* lib. i. p. 3. "First then we must determine the movement of the voice in regard to place, or tone. The manner of it is not in all cases the same. For it shifts its place, as hath been said, both when we speak, and when we sing: high and low evidently taking place in both these cases. Now the place of the voice is determined by its particular situation in regard to elevation and depression. But the manner of its movement is of two kinds. No one hath yet with sufficient accuracy remarked the particular difference of these two motions. And yet except this is distinguished, it will not be easy to treat clearly of sounds."

After Aristoxenus, the difference between the φωνὴ διαστηματικὴ and συνεχὴς is mentioned by many: by none with more clearness and elegance, than by Aristides Quintilianus. Τῆς δὲ κινήσεως——ἡ μὲν συνεχὴς, ἡ δὲ διαστηματική· συνεχὴς μὲν οὖν ἐστι φωνὴ, ἡ τάς τε ἀνέσεις καὶ τὰς ἐπιτάσεις λεληθότως διὰ τὸ τάχος ποιουμένη· διαστηματικὴ δὲ, ἡ τὰς μὲν τάσεις φανερὰς ἔχουσα.——ἡ μὲν οὖν συνεχής ἐστιν ᾗ διαλεγόμεθα. "Motuum vero, hic quidem continuus, ille vero intervallis discretus. Continua igitur vox est, quæ et remissiones ad gravitatem, et intensiones ad acumen latenter ac celeriter facit: intervallis vero discreta, quæ tenorum distinctionem manifestam habet——Continua au-

vocal tones used in singing and discourse in such a manner, as to ascertain the particular *number* of them commonly used in speech, as Dionysius hath done. But this exactness was certainly the business of the rhetorician rather than of the musician. Aristoxenus, however, and those who wrote on the same subject after him, speak of the high and low tones used in common speech, by the name of λογῶδες μέλος, λογικαὶ τάσεις. Διαλεγομένων γὰρ ἡμῶν οὕτως ἡ φωνὴ κινεῖται κατὰ τόπον, ὥστε μηδαμοῦ δοκεῖν ἵστασθαι.* And in like manner the other musical writers. The application of all this to our present purpose is obvious, and hath been already made.

As there are but three places in which the accentual mark at present appears, so there may be three cases put, to one of which every exception, that has ever been made to our accents, may be referred. And if the position of the mark in these three cases can be explained and justified, every objection to them is answered at once.

I. It appears often on the last syllable, as in θεός. This is disliked by many of my opponents. Henninius

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tem ea est, qua loquimur."—*De Music.* lib. i. p. 7. And to the same purpose Porphyry, *Hypomn. ad Harm. Ptolem.* c. i. p. 194.

The flexibility of the voice, I am inclined to think, was meant by Virgil in his expression of "*udæ* vocis iter," (Æn. vii. 533.) and I therefore rather follow Germanus on the passage, explaining it *flexilem et circumactilem*, than Servius when he says, "Hoc est udum vocis iter." In thus applying *udus*, Virgil might intend to follow the Greeks in their sense of ὑγρὸς, which signifies *flexible* as well as *moist*. Ὑγρὸν, μαλακόν. Heysch. Tryphiod. v. 79. calls the back of the wooden horse ὑγρὴν, *flexilem*, where his learned editor observes that Pindar thus uses ὑγρὸν νῶτον, *Pyth.* i. 17. and Theocritus κέρας ὑγρόν. xxv. 206. It is certain Virgil understood ὑγρὸν ἄκανθον of Theocritus thus, for he translates it, "*flexi* vimen acanthi." The *flexile ingenium* of Hyperides is characterized in Longinus by the words ὑγρὸν πνεῦμα. Καὶ γὰρ μαλακίζεται ——καὶ οὐ πάντα ἑξῆς καὶ ΜΟΝΟΤΟΝΩΣ λέγει——καὶ ἐν ὑγρῷ πνεύματι διεξοδεῦσαι ἔτι ΕΥΚΑΜΠΗΣ ἄκρως. "Etenim mollis est, neque omnia uno ac simili *tenore* dicit—et cum facili *versatilique* spiritu ad digrediendum maxime *flexilis*." Sect. xxxiv. See also Mr. Heath on *Soph. Antig.* 1250. *Eurip. Phœn.* 1448.

* Lib. i. p. 9. "*Loquentibus enim nobis ita vox movetur secundum locum, ut nullibi videatur consistere.*"

roundly declares it wrong, and says it should be accented thus, θέος, according to his (*i. e.* the Roman) rule, "that dissyllables should be accented on the former syllable."

But let us now consider the position of the Greek accent on the last, either simply as a *fact*, or as grounded in *reason*. As a fact, it is necessarily implied by Quinctilian, and expressly declared by other writers of the best note, Athenæus,* Trypho, Ammonius, Mœris, †Apollonius, Herodianus, and others. And to judge of it by reason or the nature of vocal sound, do we ourselves perceive any *reason* ‡ against it in our own language, where oxytones are very numerous, or in the French, where they are almost general? But though we are sure, we do now pronounce a great number of words with the accent on the last, yet perhaps a thousand years hence, when our language may be read and studied as a dead one, some Henninius of those later ages, who shall form rules of *general* pronunciation on those of a *particular* language, may say, "it is impossible the old English should pronounce the word *regrét* with an acute on the last, when it is so much more *natural*, for obvious reasons, they should have pronounced it as a barytone,

* See what is cited from him above in c. vi. Again in lib. xiv. p. 644. we have, περισπαστέον δὲ λέγοντας Πλακοῦς τὴν ὀνομαστικήν. *Posterior vocis* Πλακοῦς *syllaba, nominandi casu, accentu circumflexa notatur.*

† He tells us (*Synt.* p. 105. c. 5. lib. ii.) that pronouns used διακτικῶς with the final ι added, as οὗτοσί, ἐκεινοσί, have the last syllable acuted. So p. 329. he says, adverbs ending in ει are circumflexed, as πεῦ πεῖ, αὐτεῦ αὐτεῖ. Herodian περὶ μεγάλου ῥήματος (p. 191. *Ald. Thes.*) inquires, διατί τὸ φᾶσι μετοχὴ βαρύνεται, τὸ δὲ ῥῆμα φασὶν ὀξύνεται. κ. τ. λ. I can never believe that Homer (*Iliad.* X. 57.) would write Τρώας καὶ Τρώας: but Τρῶας καὶ Τρωὰς, as it stands now, has variety and harmony.

‡ "Illud tamen miror, quid ita Fabius et Romani omnes acui vocem fugerint in fine. Græci aliter, ut scimus; sed et *natura*. Quæ enim res, aut *ratio* me vetat vocem tollere finientem, æque ac ordientem? Nulla. nec illi ipsi prætores nostri *causam* interdicti sui aliam attulerint, præter *naturam*." Lipsius de pronunt. ling. Lat. c. 20. The reasoning of Scaliger (ling. Lat. c. 58.) against a final syllable being acuted, on the supposition that the rising of the voice required a fall in the same word, is contradicted strongly both by the nature of vocal sound, and by practice.

régret." This is the style of reasoning among many persons on the Greek language.

II. The acute appears often on the short penultima of a polysyllable, as in δευτέρου, Σωκράτην. And our reformers would in all these cases bring it back to the antepenultima, δεύτερου, Σώκρατην, as in Latin *máximos, dóminos, Sócratem.** But its former position is attested, not to mention numberless other authorities, by Terentianus Maurus above, and by † Apollonius, who says πλησίος is acuted on the penultima.

But is there then any *reason* against it? Dr. G. says, that as there are allowed to be three times in the thesis after the arsis, "*two* of these three may be either in the penultimate or the last."‡ Agreed. But though there should be no *more* than three times in the fall, must there be no *less?* There surely may be only one, as in *defĕndĕ*. If there must be three, wherever there can, and two of these three *may be either in the ultimate or penultimate,* then I may as well say to him, in objection to his Latin accent, "why should not *defende* be acuted thus, *défēndĕ?* there are but three times in the thesis here, and according to your own account, two of these three may be in the penultimate." Thus I might use his reasoning: but I will not, being convinced, that to argue from one language to another is in many cases a most

* Not but even in Latin we have instances of the short penultima being in this case accented. So Servius says, and he well knew. "*Mercúri, Domíti, Ovídi:* tertia a fine debuit habere accentum, quia, penultima brevis est: sed constat hæc nomina apocopen pertulisse: nam apud majores erat idem vocativus qui et nominativus; ut hic *Mercúrius*, ὁ *Mercúrius*. unde *cú* licet brevis sit, etiam post apocopen, suum servat accentum." ad Æn. I. 451. Thus we learn from A. Gellius that the second syllable of the vocative case, *Valéri*, was acuted in his time, though the first was acuted when Nigidius wrote.—*Noct. Attic.* xiii. 25. and *Bentl. not. ad Terent. Andr.* II. 20.

† *Synt.* p. 60. edit. *Sylburg.* And Athenæus, lib. ix. p. 388. on the word Ἀτταγᾶς. Πειστῶσι δ' οἱ Ἀττικοὶ παρὰ τὸν ἐρθὸν λόγον τοῦτο μα. τὰ γὰρ εἰς ᾶς λήγοντα ἐκτεταμένον, ὑπὲρ δύο συλλαβὰς, ὅτε ἔχει τὸ ᾱ παραλῆγον, βαρύτονά ἐστιν, οἷον, ἀκάλᾶς, ἀδάμᾶς, ἀκάμᾶς. *Circumflectunt in ultima hanc vocem Attici præter justam rationem. Nam polysyllaba in ᾱς longum desinentia, cum habent ᾱ in penultima, barytona sunt, ut* ἀκάλᾶς, ἀδάμᾶς, ἀκάμᾶς.

‡ Dissert. p. 43.

fallacious method. At present we pronounce the words *contríver, sollícit,* as paroxytones. A future reformer may say, "it is absurd to suppose, that the ancient English placed the accent on the penultimate of these words. Do not *cóntriver, sóllicit* sound as harmonious? Certainly they do. And besides, the accent in the antepenultimate here is more agreeable to quantity. The accenting therefore of these and other such words on the penultimate cannot be founded in the rules of reason, harmony, analogy, or quantity."

III. The Greek acute is frequently seen on the antepenultimate, when the penultimate is long, as in ἄειδε, τύραννος, ἄρουρα, ὅμοιος. In all such cases our opponents would (in order to make the accent agree with quantity, as they call it) remove it, according to Quinctilian's rule for the Roman tones, to the penultimate, ἀεῖδε, ἀροῦρα, τυράννος, ὁμοῖος. But what occasion is there for this? Its position on the antepenultimate, though followed immediately by a long syllable, is certain as a *fact* from Apollonius,* who says ἄκουρος was acuted on the antepenultima. And if we consider it according to Dr. G.'s rules of reason or harmony, we may justify it even by them. Since he appeals to these rules, I am very ready to try the case by them.

Καὶ δὴ ταλάντῳ μουσικὴ σταθμήσεται.

He says "that two times of three in the thesis may be *either in the penultimate,* or in the last;" I admit it. And if he will abide by his own *effatum,* he must acknowledge there is nothing in the ratio of harmony against the acute in the first of ἄειδε, τύραννος, &c. The arsis here has but three falling times following it, and two of them are *in the penultimate,* as allowed by himself. Why then so much pains taken through the latter pages of his book

* Apollon. Synt. p. 60. as cited before, and likewise p. 323, where having said that it is usual for compound words to draw back their accent, he gives instances of it in κάθηται, ἀνάκειται, σύνειμι, σύνφημι, σύνειδα, κάτελθε, κατάβαλλε, καὶ ἄλλα πλεῖστα.

to remove the accent from the first to the second syllable of such words as γέλοιος, ἄγροικος, ἕτοιμος, &c.? They have nothing more than he has before admitted.

At present we pronounce *crúelty, hónesty, sépulchre,* as pro-paroxytones. Some future reformer of the English old tones may say, "it is hardly possible to conceive the old English should accent the first syllables of these and many other such words. Is it not more harmonious to place the accent on the second syllables, *cruélty, honésty, sepúlchre?* it certainly is; and there is no doubt, but if we could recover, what the grammarians under George the Third wrote on this subject, we should find that all such words were accented on the penultimate." This is exactly the language of Vossius and his followers.

To argue against the present position of the Greek accent from its want of harmony at first to our ears, which have been accustomed to the Latin accent, is indeed a plausible and popular, but very treacherous kind of reasoning. The harmony of all pronunciation is a *relative* thing, depending much on habit. What is habitual and therefore harmonious to a French, will often be unharmonious, because unusual, to an English ear. It may be so at first with the Greek accents in respect to us. I well know, that Scaliger, who admits them, according to their present marks, as genuine, yet thinks that in some cases their position is absurd. But the proper way of examining this thing is, not to consider what it *should be,* but to find out, if possible, what the pronunciation of the Greeks *was:* if we can find that, we may be sure it was harmonious to them, and will be so to us after some practice. I say, to *us,* though *foreigners:* for the Romans were so; and to them we are sure, not only that it was agreeable, but even more pleasing than the accent of their own language, according to the testimony of Quinctilian himself.

Some have endeavoured to prove it unharmonious by reasoning on the proportion of times in the arsis and thesis. It is known there are allowed three measures of

time in the thesis after the arsis. In Greek, according to present appearances, two measures out of these three are not admitted in the ultimate (except in a few particular cases, as in φιλόγελως and some Attic words), in Latin the two are there admitted, as in *ánĭmō*. Dr. G. can see no reason, why the two falling measures should be any more excluded from the ultimate of the Greek, than of the Latin.* I can only say, they *are excluded*, and am satisfied with it without a reason. But if he insists on having a reason, I will engage to give him one, when he will assign one to me, why λίθος and not λάπις is Greek for a *stone*. If the languages are two, they must differ somehow. And accordingly wherever I find a difference, I acquiesce in it as a thing expected.

Στρεπτὴ γὰρ γλῶσσ' ἐστὶ βροτῶν, πολέες δ' ἔνι μῦθοι
Παντοῖοι· ἐπέων δὲ πολὺς νομὸς ἔνθα καὶ ἔνθα.—Hom.

His reasoning on the two falling times in the penultimate has been shewn above to turn against himself, and to support that system, which he endeavours to overthrow.

Ἆρ' εὖ τὰν ἰδέαν τᾶς ἁρμονίας ἐμέτρησεν;

The general sources of the numerous errors in the writings of my opponents do, on the whole, appear to be these two: first, an opinion, that the acute is more agreeable to a long, than to a short time: the second, an indistinct notion, that the place of the Greek accent should agree with that of the Roman. For all the alterations proposed by them to reform the present Greek system, are either in order to transfer the accent from short syllables, or to accommodate the Greek to the Latin tones.

* Dissert. p. 43.

CHAP. X.

How far ancient quantity is observed by those who disregard the accentual marks.

ONE cannot but smile on finding persons, engaged in the defence of a favourite point, insensibly depart from those very principles, for which they contend. This is done by the disputants in the case before us. Quantity is the thing, to which the enemies of the present system of accents declare the most inviolable attachment. And yet this very quantity they do all (most of them without knowing it) most grossly corrupt. This assertion, I am aware, is very repugnant to the prejudices of many persons, who have long flattered themselves with an opinion, that in their pronunciation of Greek and Latin, they strictly adhere to right quantity, and will therefore startle at the very mention of their violation of it. Yet this, I am persuaded, will appear to an attentive English reader, who shall make trial of a few lines, either in verse or prose, in any ancient author, with this view. He will find, I believe, that he pronounceth as *long*, every *short* penultima of all dissyllables, and every *short* antepenultima of all polysyllables that have their penultima *short* too. *Dŏmus*, τŏπος will sound either as *dōmus* or *dŏmmus*, τῶπος or τŏππος: *impĕrium*, ῥητŏρικος will sound either as *impērium* or *impĕrrium*, ῥητῶρικος or ῥητŏρρικος. And thus in all words of a like form, which are very numerous in both languages, the *short* vowel, as placed above, is pronounced, either as if it were long in its own nature, or as if followed by two consonants. Let me ask the reader, whether he does not pronounce the first syllables of the following words, though they have different quantities, alike, at least with a long time?

θυρεος, *operculum*,	as	κυριος, *dominus*.
βροτος, *mortalis, cruor*		βρωτος, *comedendus*.
βολος, *jactus*,	——	βωλος, *gleba*.
Διός, *Jovis*,	——	διος, *divinus*.

θυμος, cepa,	as	*θυμος, animus.*
ιον, viola,	}	*ιος, jaculum.*
ιον, particip.		
λυκος, lupus,	——	*λευκος, candidus.*
populus, people,	——	*populus,* a tree.
alia, adj.	——	*alea,* subst.
oculi, subst.	——	*occuli,* verb.
calidus,	——	*callidus.*
edat, may eat	——	*edat,* may utter.
plaga, climate,	}	*plaga,* a blow.
plagæ, nets,		
lego, is,	——	*lego, as.*
dicam, subst.	——	*dicam,* verb.
caro, subst.	——	*caro,* adj.
latus, subst.	}	*latus,* adj.
		latus, particip.
nota, subst.	——	*nota,* particip.
velis, verb,	——	*velis,* subst.
viri, of *vir,*	——	*viri,* of *virus.*

In these and a hundred other instances that might be brought for this purpose, the reader must perceive, that the long and short penultimates of dissyllables, and antepenultimates of polysyllables, are pronounced alike, both as long syllables.

On the likeness of sound to a modern ear between the first syllable of *máre,* and the second of *amâre,* is grounded a piece of criticism of the famous Muretus. In the *miles gloriosus* of Plautus, a young Athenian is introduced, disguised in a sailor's habit, with a bandage about one of his eyes, in order to cheat the captain, and steal his mistress. Being met and asked by the captain, why he had muffled up his eye, he says, "I met with an accident at sea; had I not been there, I should have had this eye as sound as the other."

Maris *causa hercle ego hoc utor oculo minus;*
Nam si abstinuissem a mari, *tanquam hoc uterer.*

This is the obvious sense of the passage, and a very natural one it is. But Muretus is not satisfied with it, and thinks he sees something more in it. He supposes *a mári* (which he would read *a mare)* to have been pronounced as *amâre*, and that there was intended an ambiguity in the word: "had I kept clear of *love;* or of the *sea.*" But this is supposing that the short vowel in *mă're*, because it was acuted, sounded to the Romans like the long circumflexed one in *amâre:* which I can never believe; and accordingly look on this refinement of Muretus as ill-grounded. If, however, in this quibble proposed by him, an exact similarity of sound, between the two syllables *mă'* and *mâ*, between the long *ā* and the short initial *ă* of *ămâre*, be not insisted on, his conjecture may be right, as it is certainly ingenious.*

As an heroic verse consists of six feet, and each of these feet, whether dactyls or spondees, contains four times, in every such verse the times are, grammatically speaking, twenty-four. Let us see how many, according to our pronunciation, are in the following line:

Ut jŭbar exĭmium ! ut sŭperum nĭtet æthĕrius sol !

Here, by our making no less than five false quantities, we make the times amount to twenty-nine, and by not cutting off *um* of *eximium*, to thirty-one. And this we call reading by ancient quantity. But we certainly corrupt it exceedingly. And if a person should now write a Latin or Greek verse, and for the metre consult his *ear* alone, he would almost in every line be deceived by it. And if this were not the case, if the *ear* did really receive as long every long syllable, and as short every short one, what occasion would there be for the assistance of

* Lect. Var. lib. iii. c. 17. It is plain that Muretus was himself pleased with his correction and explanation of this passage, since he disputes the claim which Cælius made to the same. "Hoc quoque pro suo nuper edidit Cælius: sed secundus. Ego enim abhinc quindecim annos primus ediderram."

books, composed for our direction in the prosody of both languages, even after we have been long practised in reading them? Would not the ear be able to direct itself? How could there be a doubt now about the quantity of so many syllables, if we pronounced them as the ancients did; whose *actual pronunciation* of them did alone constitute and determine their quantity? The truth is, even those scholars, whose practice and observation render books of prosody unnecessary to them, do not in their Latin or Greek compositions regulate their metre by their *ear*, but their *judgment*; which, aided by experience and memory, imperceptibly corrects the ear, and the wrong impressions really made on it. This is not unlike that well-known case in optics. As there, several objects at different distances, though by being painted on the same plain of the *retina* they truly and physically strike the sense as equally distant, do notwithstanding appear at different distances: so here, syllables of different quantity, though in our pronunciation they really affect the ear with the same protracted sound, do yet, in a manner insensible to us, appear differently lengthened. In both cases, judgment and experience correct the informations of sense.

We shall find, upon a little examination, what is worth observing, that all those short syllables, which we viciously pronounce long, are the very syllables, on which the accent falls according to the Roman method, as given above from Quinctilian. It seems the accent is readily carried by an English voice to the same syllables which the Romans acuted, as in *dóminus, bónis*. And so far is our pronunciation of Latin right. But then, why do we pronounce all these *acuted* syllables as *long* too? Here lies the difficulty. The reason of which however may, I think, be collected from what is said in the second chapter above, concerning our common pronunciation of English; according to which an elevated sound is generally a protracted one, *i. e.* our acute and long quantity coincide on the same syllable: and as they are so closely connected in our own language, we

cannot, without attention and some practice, separate them in our pronunciation of another.

I allow then, that the place which we now give to the accent in Latin, is right; though it often spoils the quantity by our connecting the Roman acute with our own long time. But as Quinctilian assures us, that the method of Greek accents is different from the Roman, is less uniform and regular; the manner of accommodating the pronunciation of Greek to the Roman tones (which is proposed by our modern reformers) must certainly be faulty, not only in quantity but accent too; neither of which therefore is by those persons properly observed in Greek.

On this view of the matter, the Roman accent being confounded with our long time; the Greek either disregarded and rejected by its enemies, or misapplied and perverted by many of its adherents; the quantity in both languages most wretchedly corrupted by most of us in our ordinary practice; how little of the ancient pronunciation do we now retain?* And how wonderfully does it likewise shew the excellent harmony of the Greek and Latin composition, particularly in their verse, that it should still be agreeable to our ear; still be able to recommend itself so powerfully to us, and, under all its present losses and disadvantages, be superior to that of any modern language?

In the mean time, as the ancient accents do certainly upbraid us with our northern hardness of voice, editors may perhaps, on that account, choose to remove the

* This gave occasion to the excellent Scioppius to say, that he was well assured, if Cicero was alive, he would not understand a word of a modern scholar speaking Latin, nor would a modern understand Cicero's Latin any better than he would Arabic. "Itaque pro exploratissimo habeo, si Cicero in terris hodie exsistat, et non modo Gallos, Germanos, aut Hispanos, sed et illum ipsum florem illibatum Italiæ, Hetruscam dico Sirena Johannem Ciampolum Latine loquentem audiat, fore, ut ne unum quidem verbum satis percipiat: sicut neque nostrum quenquam declamante Cicerone plus, quam si Arabice peroraret, intellecturum arbitror." Among the sources of modern corruption in pronunciation, that very judicious and discerning scholar reckons *accent* as a principal one. *Gasp. Sciopp.* de Orthoepia libell.

marks of them, as disagreeable monitors, reminding them of their barbarous pronunciation. But let not the suppression of these marks be misconstrued into an implication, that the pronunciation, which is left disengaged from them, is, of course, the right one.

Many modern teachers of Greek, who are tenacious (as they ought to be) of quantity, find the use of these marks is very apt to be perverted, and applied to the notation of quantity: according to which ἀμφοτέρῳ sounds as ἀμφοτῆρῳ, or ἀμφοτερῷ; at this they are justly offended. Their scholars are then ordered to disregard the accentual mark; and to prevent effectually the misapplication of it, it is to be totally neglected. Thus they remove a vicious pronunciation: but do they substitute a pure one in its room? Their scholars follow this direction in regard to the *virgulæ*, and then pronounce the word ἀμφόττερῳ: that is, they avoid one false quantity, and incur another. The false quantity certainly *may* be avoided in both places, because it *has* been. I can myself more easily, and more agreeably to my own ear, shorten the acuted penultima of ἀμφοτέρῳ, than the acuted antepenultima of ἀμφότερος, and of κυρίου than of *dómini*.

If these teachers mean to regulate and reform the Greek pronunciation on that maxim of Sir John Cheke, "a quorum temporibus petuntur verba, ab eorum ætate discantur* soni," their reformation is certainly very im-

* These sound principles of reformation, in pronouncing the ancient languages, were enforced likewise by Mr. Cheke's industrious and learned friend, Mr. Thomas Smith, Greek professor likewise in Cambridge. "Quod architecti principes linguæ illius, de qua agitur, probabant et in consuetudine ponebant ac usu, verum illud et sincerum, purumque ac germanum habeatur; Quodque aliunde per obreptionem et calumniam ingressum est, et ita diu obtinuit, ut jam præscriptione velit niti: nihilo tamen minus ut spurium et adulterinum notandum est; omnesque sonorum rationes ad eam normam explorentur, ad quam et voces; nihilque sit recte prolatum, quod non eo modo, quo antiqui solebant, sonuerimus. Quod si difficile factu est, nihilo tamen secius faciendum est: Nam ut stipulationem non extinguit difficultas præstationis, ita nec veritatem. Neque enim ideo minus rectum est, quod fieri debet, quia non fit, neque ideo quia non facile fit: χαλεπὰ τὰ καλά." *De Græc. Ling. Pronunc.* lib. i. p. 13. *Lutet. apud R. Steph.*

perfect; the pronunciation of ἀμφοτερῳ being as remote from that of the ancients, as ἀμφοτηρῳ. And we may even now truly say of that, which many scholars call the purest pronunciation of Greek, what Sir John Cheke did two hundred and twenty years ago of what he then found: that* "should any of the old Greeks return to life, and hear our unharmonious pronunciation, so very different from the sweet and distinct elocution of the ancients, it would give him uneasiness to find, that what he had left so perfect and excellent, was now reduced to a wretched state of corruption and barbarism."

* "Si aliquis ex priscis Græcis jam excitaretur, et ista tam absona et absurda audiret, quæ toto cælo ab antiquorum suavitate et claritate distant, nae ille doleret, se eam, quam præclaram atque illustrem tunc reliquisset, nunc tam incultam atque agrestem invenisse." *Epist. ad Episc. Vinton.* p. 64.

CHAP. XI.

That there are no sufficient reasons yet assigned for rejecting the present system of accentual marks. An expostulation with modern editors on suppressing them.

AS it is evident from what has been alleged above, that we have not the true ancient pronunciation at present, so are we never likely to recover it, if we reject the most essential means left that can restore it to us, I mean the accentual marks. Though we have not the certainty of mathematical demonstration, that these *virgulæ* are faithful marks of the elevation and depression of the voice among the Greeks, yet there are no sufficient arguments to prove the contrary: the common objections to them have been considered and refuted. But though we have but few positive proofs, except in the case of the *Æolic* accent, to evince the genuineness of them in particular words, the presumptive proofs in favour of them, as generally used, are various and cogent. Some of our present canons, relating to them, are expressly declared by those very writers of antiquity, to whose authority and decision an appeal has been made by my adversaries. And if, by the misapplication of the injudicious, which yet the discerning may easily avoid, these old marks have been perverted, and, in practice, rendered inconsistent with quantity, let not that accidental abuse be urged as an argument against their proper use, and end in their total abolition. If a thing, that is capable of being misapplied, is to be destroyed for fear of such misapplication, on this principle of caution and prevention we should be obliged to discard the means of every convenience we now enjoy.

We all know that, in the best literary institution whatever, it is impossible totally to guard against the perversions of ignorance and indolence. But surely it is

beneath the care of a great university to make such provisions against the misapprehension of a blundering schoolmaster, as to leave out of their copies a genuine mark authorized by antiquity, and its own general utility towards preserving the purity of an admirable language, for fear such a person should mistake and misapply it. There does not appear any reason why such an expensive compliment should be paid to ignorance. Demetrius Triclinius, with more spirit and sense, prescribes the manner in which such persons should be treated on this occasion. "The ancients (says he) in their ingenious and excellent invention, did not design or publish them for such men, but for the intelligent, paying little regard to the absurd and illiterate. And I should think that man guilty of an injury to the learned and discerning, who should conceal and suppress a wise contrivance, because he apprehended, perhaps, the censure or mistakes of the injudicious; of those who, having but little experience in letters, can take a book in their hands, and see, indeed, the characters, but know nothing of their real powers."*

Nor let it here be said, that if we should retain these marks, we can never apply them to their proper use in practice. Who can affirm that with certainty? An English voice was capable of doing this in the time of Henry VIII. and why not now? Sir John Cheke declares it is not only practicable, but was actually† practised;

* Οὐδὲ γὰρ οὐδ' οἱ πάλαι τὰ κάλλιστ' ἐπινενοηκότες, ταῦτα τοῖς τοιούτοις ἐκδεδώκασιν, ἀλλὰ τοῖς συνετοῖς, βραχὺν λόγον τῶν μὴ συνετῶν ἔχοντες. ὡς καί πού τις ἔφη, Ἀείδω ξυνετοῖσι, θύρας δ' ἐπίθεσθε βέβηλοι. Ἐγὼ δὲ καὶ ἀδικεῖν ἂν φαίην τοὺς συνετοὺς, ὃς ἂν ἐπινοήσας σοφόν τι, τοῦτο λήθης ζυθοῖς κατακρύψειε, δεδιὼς ἴσως τὴν ἐκ τῶν ἀσυνέτων μέμψιν—οἵτινες μὴ γραμμάτων ἔχοντες πεῖραν, καὶ βιβλίον ἀνὰ χεῖρας ἀράμενοι, βλέπουσι μὲν τύπους γραμμάτων, οὐδὲν δὲ τῶν ἐγκειμένων ἴσασιν. Δημητ. τοῦ Τρικλινίου περὶ σημείων. in præf. Aristoph.

† Non est autem tam difficilis pronunciationis nostræ susceptio, quam tu arbitraris; et multi alii docti antehac judicaverunt, qui primo quoque tempore rem laboriosissimam et difficultatis plenissimam eam esse putabant: postea libata tantum re et lustrata, facilem et jucundam et utilem esse perspiciebant. Ego vero non de me ipso (nam id quidem fortasse arrogans videri posset) sed de multis, qui hodie hujus linguæ studiosi sunt, asseverare possum, illos omnem hanc pronuntiationis formam ita tenere, ut verum li-

that he knew many persons who could express these sounds, consistently with quantity, perfectly well. I know one person, who, after a few trials, is now able to do the same. But even if an English voice could *not* at present express these tones, yet persons of another age, or country, into whose hands our printed copies of Greek may come, may be able to apply them.

In regard to novelty, which is frequently urged against

terarum sonum, *quantitatem, accentum, summa cum facilitate ac suavitate eloqui possint.* Nam *Tongi* et *Billi* et *Aschami* si tibi noti essent, ut alios prætteream, ita sentires eos Græce loqui ac sonare, ut melius et perfectius aliquid non requireres. *Epist. ad Episc. Vinton.* p. 284. This, which Mr. Cheke mentions as a fact within his own knowledge, Dr. G. declares to be *impossible*, p. 67. "No man *can* read prose or verse according to both accent and quantity." Again, in p. 71. "It is as *impossible* to read prose according to accents, and, at the same time, maintain a due regard to quantity, as it is to read poetry according to quantity and metre, and, at the same time, maintain a due regard to accents. *This* hath never been attempted. Neither can the *other* any more be done." Thus half the physical truths in the world have at different times been termed *impossibilities*. This *impossibility* of Dr. G. I will call a physical truth. If he doubts it on my authority, will he deny Mr. Cheke's? Will he deny that of Michaelis, who appeals to a whole nation in proof of accent and quantity being distinct, and yet consistent with each other? It could not but give me great satisfaction to find, after I had published my own thoughts on this subject, the idea of two learned men to agree so exactly with my own. "As to the principal objection, that accents do not coincide with the prosody of the Greek poets, and are therefore to be considered as a modern corruption of the Greek language, it is to be hoped, that Professor Gesner will soon communicate to the learned world what he has collected on that head. The papers of this learned gentleman relating to the subject are at present in my hands; and I find, upon perusing them, that his opinion amounts to this: that the accents do not at all determine which syllable is to be pronounced longest; that the accent, for instance, of ἄνθρωπος, being placed on the first syllable, doth not oblige us to pronounce the word as a dactyle; that as the Greeks spoke somewhat more musically than we, they pronounced some syllables more distinctly than others; they raised their tone, and dropped it; and the accents are evidences of this. His opinion seems to me very probable; and we need only hear a native of Hungary speak his own, or the German language distinctly, and we shall find, that he pronounces the syllables strictly according to prosodical quantity, and yet raises some syllables which are not the longest in the word. I cannot express myself so clearly to the reader, as I might if my paper could speak."—Translat. from Introduct. Lectures of Michaelis to the New Test. sect. xlii. p. 95.

the *virgulæ*, marks of a late invention, relating to ancient things, are not immediately to be discarded for being modern. If they are but conformable to the practice of the ancients, though not actually in use among them; if they faithfully and clearly denote *things* which *existed* among them, though not marked by them with certain characters, and may be useful at the same time to us, they certainly have a right to our acceptance.

The marks of punctuation are exactly of this kind. Salmasius,* in his epistle to Sarravius, and Huetius, in his preface to Origen, have already shewn, that these marks, στιγμαὶ, were equally unknown to the ancients (that is, till about two hundred years before Christ) as those of accents, and were invented by the same person to whom we owe the first accentual signs, Aristophanes of Byzantium. But yet an editor would be reckoned mad, if he should at present reject these στιγμαὶ on account of novelty: and justly too; for the only question in this case is, not *when* the thing was invented, but *what* it is; whether the modern mark be agreeable to the use and manner of the ancients (not whether it was used itself by them), and may be likewise serviceable to us. If it be so, its mere possible utility, notwithstanding its novelty, is sufficient to recommend it to any reasonable person.

If it be an objection to the present use of a character in a modern edition of a Greek writer, that it was not known or used by the writer himself; this will hold not only against accentual signs, but likewise against the admission of several letters of the Attic alphabet into the printed copies of Homer; for it is certain that the letters H, Ξ, Ψ, Ω, were invented after his time, though

* "Quod ad Græca exemplaria attinet, ante Aristophanem, qui primus προσῳδίαν excogitavit et accentus invenit, nulla fuit literarum distinctio neque subdistinctio. Uno ac perpetuo ductu sine ullo interstitio voces omnes exarari solebant et sententiæ etiam continuari." *Salmas. ad Sarravium.*

the powers of them existed long before. Nay, it may be equally urged against the use of all *small* letters whatever; since, according to Montfaucon, they were not introduced till several ages after the introduction of accentual marks. But who would so absurdly attach himself to antiquity, as in every respect religiously to adhere to it in its simple form, and by that means voluntarily deprive himself of those helps and conveniences, which later times have introduced for the readier conveyance of ancient knowledge? Who would choose to read a copy of an old author written or printed in capitals only, without any punctuation, or different intervals between the letters of the same and different words? No one, except through curiosity, or with a view of examining it for a critical purpose. As novelty, in this case, is no objection to our modern characters: neither is it really so in the case of accentual marks. But they have been falsely supposed by some persons to be inconsistent with quantity, and then different reasons are found out for discarding them, and among many others, more particularly this of novelty has been advanced.

It will be asked, perhaps, why these marks, though they may truly denote ancient tones, should be used in Greek copies any more than they are in Latin or English? My answer is, that one of these is a living language, and therefore stands not in need of them, except in grammars and dictionaries, in which they are preserved. And in the Latin, though the accent of that language is far more simple and uniform, and consequently more easy to be retained than the Greek, yet even in that, I cannot help wishing with Melancthon, that accentual signs were used, at least constantly in all vocabularies of that language. The case, however, of these three languages is by no means alike: and Greek may and does require them, even though they should be utterly excluded from the Latin and English.

On the whole, if I might express my private wishes for the convenience and advancement of Greek learning, they are, that editors of old Greek authors, instead of

depriving us of the present marks of speech, merely for being of an invention later than some of the authors themselves, would rather add to them, by recovering and restoring to us those characters, which certainly were known and used in the early ages; and, in an edition of Homer insert the *Æolic digamma*, which probably was as much a letter of Homer's own alphabet, as Β, Γ, or Δ: and without which his metre is in a thousand places irregular, imperfect, and languid, according to present appearances. But such a restoration of ancient characters is, I fear, rather to be the object of our wishes than hopes; for to effect it would require pains and industry: whereas the rejection of them, unluckily for us, favours both idleness and ignorance.

But however agreeable this rejection may be to some modern principles, it is very contrary to those of Mr. Cheke, who, in express terms, condemns such an innovation.* "He cannot see what scholars have to alter, either in the words themselves, their sound, their spirits, or *accents*, in short, in any the least part of the language: a language, that neither can nor ought to be changed by times, places, or persons: in which those are the best skilled, who can best imitate the ancients themselves in their use of it; and all are the less so, the more they depart from the prescribed mode of antiquity. They should not therefore think themselves empowered to displace any thing that hath been so long established, but should rather carefully maintain it in its ancient state."

So sacred and inviolable did that great professor hold every part of the Greek language in that form, wherein

* "*Non video quid doctis relinquatur ut mutent*, non in verbis, non in sonis, non in spiritibus, *non in accentibus*, denique in nulla ne minima quidem linguæ parte.————Neque temporibus, neque locis, neque hominibus, mutari potest, aut debet. Illi Græce doctissimi sunt, qui optime imitari antiquos in dicendo possunt. Indoctiores autem sunt, quo magis ab illorum præscripta formula discedunt. Non igitur in istorum potestate hoc situm et collocatum est, ut quicquam a loco, in quo olim fuit, dimoveant; sed potius ut in antiquo gradu conservent." *Epist.* p. 258, 9.

it hath been transmitted to us through more than nineteen centuries: and so particularly is the visible accentuation of it mentioned by him as a part not to be touched or altered. Those objections to it, which have been raised since his time, I have, in the foregoing pages, endeavoured to answer, as far as I have been able to collect. The reasons that have engaged the Oxford editors to omit the marks, are not yet published: and, till they are, we must suppose, that to this deviation from the practice of the Aldi, Calliergi, Stephani, Turnebi, and our own Bentleys, Taylors, and Marklands, they were induced by those reasons which have been publicly urged by the writers mentioned above in this Essay. The only notice, which they have hitherto taken, of this new method, is in a short preface to some elegiac and lyric fragments published at Oxford, 1759, where we find these words: "Sine accentibus denique cuncta dedimus impressa, partim *rei ratione adducti*, partim *auctoritate Academiæ*, quæ Theocritum SUUM ita imprimi VOLUIT."

The *Academiæ auctoritas* I shall not presume to call in question in the present case, taking leave only to observe, that although the name of an university be weighty and venerable, yet when it is considered as consisting of fallible individuals, and those perhaps but few, who on such occasions call themselves the university, it greatly abates of that awe which its name otherwise inspires. But although I must not, perhaps, think of combating the *Academiæ auctoritas*, yet in regard to the *rei ratio*, I may say, that, until it is better explained than it hitherto has been, the rejection of our Greek characters doth in the mean time subject the editors to the imputation of unfaithfulness. An essential part of an admirable language, ascertained by the contrivance of an eminent grammarian, of the greatest knowledge, judgment, and ingenuity, in an age of sound and pure Grecism, in a court very highly distinguished by its munificent and successful encouragement of learning and genius; adopted by his successors in literature, and confirmed by the authority

and practice of near two * thousand years; this, which an academical editor should with a particular care preserve and look on as a deposit in his hands, is by a kind of breach of trust given up and destroyed by him. And a Greek author might, in expostulating with him, and remonstrating against this unwarrantable defalcation, not improperly use the words of Philomela, in the Greek epigram, complaining to her sister of the perfidious and cruel treatment she had met with from Tereus,

Γλῶσσαν ἐμὴν ἔθέρισσε, καὶ ἔσβεσεν Ἑλλάδα φωνήν.

* The very exact and truly learned Mr. D'Orville allows the marks may perhaps be not so old, but yet can see no reason why we should part with them. His words, I am persuaded, must have great weight with all real scholars, and to such I here propose them: "Possem forte accedere Isaaco Vossio, in libro de Poematum cantu, p. 19. ante mille annos *maxime* invaluisse accentus adpingendi usum frequentem. At tum amissam fuisse veterem rationem pronunciandi; grammaticosque istam penitus corruptam rationem accentibus expressisse, minime mihi adhuc persuasum est. Accentus non *quantitatis* indicandæ causa adpositos: sed ad pronunciationem et *rhythmum* regendum reor.——Stultum satis ab usu etiam per mille annos recepto temere recedere." *Crit. Vann.* p. 333.

If Mr. D'Orville does here by *rhythmus* understand (as he probably does) that harmony, which results from the sound of a WHOLE, it perfectly agrees with what is said in the third chapter above on *rhythm* being dependent on accent: as likewise with what is cited afterwards in the eighth chapter from Quinctilian, and from Dr. Bentley on the *rhythm* of *Itáliam fúlo prófugus*, &c. And all is very consistent with what is given in the sixth chapter from Theod. Gaza on προσῳδία, "which is," he says, "a certain intension of the voice in speaking, for the harmonious utterance of the WHOLE, πρὸς εὐφωνίαν τοῦ ΟΛΟΥ ΛΟΓΟΥ." Λέξις is a single word, Λόγος a connected series of Λέξεις, forming either a sentence or discourse, according to the definition of these two terms by the same Gaza.—Introd. Gramm. l. 4. after Aristotle in Poet. c. 20. and Plato in Cratylus, p. 385. *Serran.*

The word *rhythm*, which is often used by me in the foregoing pages, I would have understood, as it is here, in the enlarged grammatical and oratorical sense, in which it is used by Scaliger (cited above, p. 38.) and by Aristotle and Cicero, who often apply it to *prose* as well as to *verse*. In its strictly musical and metrical signification it relates merely to the division of time in verse alone; by the metrical arsis and thesis: and there takes place in any two regular feet properly combined. The rhetorical sense of the word includes much more.

A

LETTER

FROM

MR. MARKLAND

TO

THE AUTHOR.

DEAR SIR, *July* 4, 1762.

I RECEIVED and have read your ESSAY, and assure you, that my sentiments concur with those of every person, who has mentioned it to me, that you have proved your point as fully as it need be proved. And I hope your endeavours will do service to the Greek language, which from many signs, and not least from the omission of accents, I have long thought was leaving us. In this cause I think you need not regard or fear the censures of any adherents to the Oxford press, as far as I am able to judge. I rather hope, that what you have written will restore accents to that press, that it may not be said of Greek learning,

—— *timuitque mortem*
Hinc, unde vitam sumeret aptius.

I am very glad that Dr. Taylor will look over his papers for you before you reprint your book. For my own part, I have been so long satisfied of the antiquity of the Greek accents, that I have not taken the pains in the

course of reading, to note down any passages to that purpose; though I remember to have met with several things in Athenæus and elsewhere, which long ago I thought much to the purpose. But, indeed, I did not think that any real scholar would ever doubt of it. For though Isaac Vossius was unquestionably a very learned man, yet his whimsicalness and love of paradox scarce leave room for him to be considered as a reasonable one in many points. The present common way of quoting Greek without accents, I always took for nothing more than a subterfuge for ignorance, except in a few persons. At the best it was to me a sure mark, that the Greek language was going out of England; and I was as sure that the Latin would soon follow it. But I never imagined till lately, that accents were omitted out of a principle of erudition.

When Dr. Taylor gave me notice of your publication, and at the same time sent the Italian inscription of the verse of Euripides, and desired my opinion of them; long before I had received the Essay, I wrote to him the following letter, which upon second thoughts I deferred sending, until I had seen what you had said on the subject, who I was sure had examined it more than I had done. The letter is as follows:

"As to the design of the Greek accents, I am persuaded, that though they are very ancient, and were formed by Greeks, yet they were not formed for Greece: because persons, who were bred up from their infancy in *only* that language, could have no need of *marks* to know upon what syllable of each word the accent was to be laid: as we in England need not be taught to pronounce *conventicle* or *righteousness;* because we learn it of course. But had any of us been brought up in France, Spain, or Germany, and had a mind to speak English, it would then have been necessary to be directed in the true pronunciation of those words. Something like this I imagine may have happened with regard to the Greek accent. Persons who left Greece to settle in a nation of a different tongue, if they were desirous

that their children or successors should continue in the knowledge or use of speaking the Greek language, would probably leave them some *marks*, whereby they might know how each word was rightly pronounced in the country from whence they came. This, or something like it, possibly might be the original of accents, which seem to be valuable remains of antiquity, as they partly teach us how Greek was pronounced, probably in conversation and reading. If this be so, it is no wonder that a verse of Euripides should be found with accents in a *foreign* country, in a part of Italy, which abounded with people in the Greek taste: but it would have been seemingly more unaccountable, had it been found with the accents in Attica or Thessaly, in the midst of Greece, where Greek was the native language at the time this city was destroyed by the earthquake; and whither, one would think, accents could not have come, unless by some accident."

This I had put down, chiefly relating to the accented Italian inscription, before I had seen your Essay: and I was pleased to find that it was not contrary to, nor contradicted by, your observations; of the truth of which I have a thorough conviction.

Our friend, Mr. Hall, in an answer to a letter of mine, wherein at his desire I had given him my thoughts in general on the subject of accentuation, writes to me as follows: "To confirm your observation, I take the liberty of giving you the remark of a learned Italian commentator, Girolamo Ruscelli, written in his own country upon his own living language. As you possibly may not have at hand Ariosto's Orlando Furioso, with Ruscelli's annotations, I will send you his note upon the following line,

Corrò la fresca e matutina rosa.

La parola s'ha qui, &c. *We are here to pronounce the first* o *in* corrò *large or open, and lay the accent on the latter. The word is abbreviated from* coglierò, *like many*

others, as porrò *from* ponerò, verrò *from* venirò. *In such words as these we see how much our language stands in need of the letters, added by Trissino and Tolomei, and chiefly of the accents. Without the aid of the accent, we should not know how to distinguish* corrò, *" I will gather," from* corro *" I run," both words being written with the same letters. We pronounce the first* o *in* corrò *large or open, because it comes from* cogliere, *in Latin* colligere, *whereas the first* o *in* corro *is pronounced strait or close, as partaking of the letter* u *in the Latin* curro, *from which it is formed. Now though the laying down the rule of pronunciation be not altogether necessary for us Italians (some of us however are of that opinion) who, by skilfully distinguishing the signification of words, know how to accommodate the pronunciation of them to their proper meaning, yet, to say no more of it, it is absolutely necessary to other nations, and to posterity, that the true pronunciation of our tongue may be known by the mere writing of it.*

" This, you see, is a *quia timet* argument, and is an instance of precaution, similar to that which Mr. Foster has given in Garcillasso de la Vega; though I think somewhat stronger; inasmuch as at that time the Italian language was lifting up its head, and beginning to make a figure in matters of learning. While half the scholars of Italy were busying themselves in polishing and perfecting their language, the danger of its falling into corruption and decay must be seen at a very remote distance.

" This Ruscelli addressed his book of criticisms (entitled *Tre Discorsi)* to L. Dolce, and in truth handled him most roughly: I mention it for the sake of a story, which makes the introduction to his second discourse; where there is a very humorous description of an ignorant foreigner, pretending to much learning, and blundering wretchedly in mistaking the Latin Galea, as he found it in his Calepin, for the Italian Galea; into which mistake he could not have fallen, had he known

that the former was accented on the antepenultima, the latter on the penultima.

* * * * * * * * * * * * * * * *

* * * * * * * I am yours, &c.

JER. MARKLAND.

The Italian accented inscription, to which Mr. Markland refers in the foregoing letter, appears in p. 34. of the last volume of Herculanean Antiquities presented lately by his Sicilian Majesty to our Universities: where it is introduced thus:—

Negli scavi di Resina a' 6 Marzo, 1743. *s' incontro su una parete, che formava l' angolo di una strada, che conducea al theatro, scritto con lettere nere e rosse il seguente verso nella maniera appunto, come que si vede inciso:*

ὡς ἔνσο φὸν βούλευμα τας πολλὰς Χεῖρας νικᾶ.

che dovrebbe cosi leggersi:

ὡς ἓν σοφὸν βούλευμα τὰς πολλὰς χεῖρας νικᾷ.

Questo è un verso di Euripide citato da Polibio I. 35. *E ne' frammenti dell' Antiope, v.* 77. *nel Barnes.*

Σοφὸν γὰρ ἓν βούλευμα τὰς πολλὰς χέρας
Νικᾷ.

Concerning this inscription, Dr. Taylor, in a letter of June, 1762, writes to me thus:—

"The inscription at Herculaneum, I hear, is going to be disputed, on account of the small characters. That will be difficult: because under the statues of the Muses found there, we read ΤΡΑΓωΔΙΑΝ. ΕΡΑΤω, &c. &c. in the same manner as we do in the following inscription at Rome, the age of which is high and cannot be disputed; on a marble monument there,

In front,

ATIMETVS PAMPHILI
TI. CAESARIS. AVG. L. L.
ANTEROCIANVS. SIBI. ET.
CLAVDIAE. HOMONEAE
CONLIBERATAE. ET.
CONTVBERNALI.

Η ΠΟΛΥ CΕΜΝΟΝ ΛΙΓΥΡΩΤΕΡΗ Η ΠΑΡΑ ΒΑΚΧΩΙ
ΚΑΙ ΘΟΙΝΑΙC ΑΥΤΗC ΧΡΥCΟΤΕΡΗ ΚΥΠΡΙΔΟC
Η ΛΑΛΙΗ ΦΑΙΔΡΗ ΤΕ ΧΕΛΙΔΟΝΙC ΕΝΘ ΟΜΟΝΟΙΑ
ΚΕΙΜΑΙ ΑΤΙΜΗΤΩΙ ΛΕΙΠΟΜΕΝΗ ΔΑΚΡΥΑ
ΤΩΙ, ΠΕΛΟΝ ΑCΠΑCΙΗ ΒΑΙΗC ΑΠΘ ΤΗΣ ΔΕ ΤΟCΑΥΤΗΝ
ΔΑΙΜΩΝ ΑΠΡΟΙΗΘ ΒCΚΕΔΑCΕΝ ΦΙΛΙΗΝ.

On the left side,

TY QUI SECV'RA' PROCE'DIS MENTE PARVMPER
SISTE GRADVM QUAESO VERBAQVE PAVCA LEGE
ILLA EGO QVAE CLARIS FVERAM PRAELATA PVELLIS
HOC HOMONOEA BREVI CONDITA SVM TVMVLO
CVI FORMAM PAPHIE' CHARITES TRIBVERE DECO'REM
QVAM PALLAS CVNCTIS ARTIBVS ERVDIIT
NONDVM BIS DE'NOS A'ETAS MEA VIDERAT ANNO'S
INIE'CERE MANVS INVIDA FA'TA MIHI
NEC PRO ME QVEROR HOC MORTE EST MIHI TRISTIOR IPSA
MAERROR ATIME'TI CONIVGIS ILLE MEI.
SIT TIBI TERRA LEVIS MVLIER DIGNISSIMA VITA
QVAEQVE TVIS OLIM PERFRVEARE BONIS.

On the right side,

SI PENSA'RE ANIMAS SINERENT CRV'DELIA FA'TA
ET POSSET REDIMI MORTE ALIENA SALVS
QVANTVLACVNQVE MEAE DEBENTVR TEMPORA VITAE
PENSAREM PRO TE CARA HOMONOEA LIBENS
AT NVNC QVOD POSSVM FVGIAM LV'CEMQVE DEOSQVE
VT TE MATVRA PER STIGA MORTE SEQVAR
PARCE TVAM CONIVNX FLETV QVASSARE IVVENTAM
FATAQVE MAERENDO SOLICITARE MEA
NIL PRO'SVNT LACRIMAE NEC POSSVNT FATA MOVERI
VIXIMVS HIC OMNIS EXITVS VNVS HABET
PARCE ITA NON VNQVAM SIMILEM EXPERIARE DOLO'REM
ET FAVEANT VO'TIS NVMINA CVNCTA TVIS
QVODQ[illegible] MIHI E'RIPVIT MORS IMMATVRA IVVENTAE
ID TIBI VICTV'RO PRORO[illegible]ET VLTERIVS.

"In the Greek, according to Manutius, though neglected by Gruter, the little lambda λ, the φ, the δ, the ω, are all remarkable. The small characters were then, we see, known at that time, but reserved for private use, and rarely mixed with their public monuments. See Gruter DCVI. Manutii Orthograph. V. MAERRO. Mazochius." Thus Dr. Taylor.

The inscription is of the age of Tiberius: and, certainly, the inference, from the appearance of small

Greek characters in it, in favour of the authenticity of the Herculanean inscription, is very just and strong. As for the accents observable in the Latin lines, they are the same with those which I have considered above in the fourth chapter* of this Essay, falling contrary, to the nature of the Latin tones, on ultimates and præ-ante-penultimates, and sometimes two of them on one word.

* See Essay, p. 60—63. where is given the opinion of Lipsius and the elder Vossius, concerning the accentuation of such Roman inscriptions.

MARCI MUSURI

CRETENSIS

AD LEONEM X.

ÉLEGIA,

PLATONIS OPERIBUS

AB IPSO RECOGNITIS,

ET AB ALDO PRIMUM IMPRESSIS, PRÆFIXA.

RECENSUIT,

ET VERSIONE LATINA, NOTISQUE ILLUSTRAVIT,

J. F.

LECTORI S.

Duæ me potissimum causæ ad hoc carmen libro meo subjiciendum adduxerunt: altera, quia à Ficino et Serrano in editt. Platonis, quæ fere solæ jam doctorum manibus teruntur, nescio quam ob rationem omissum est, ideoque multo minus, ac debet, innotuit; altera, ut ex hoc Musuri opusculo cognosceretur, quales demum ii essent viri, quibus Barbarorum nomen ab eruditis quibusdam summa cum obtrectatione atque vituperatione inustum est.

Εἰ γὰρ γενοίμην κ' αὐτὸς ὧδε Βάρβαρος!

Doctissimus D'orvillius (ad *Charit.* p. 348.) notat in quibusdam locis *magnificam hanc Elegiam emendatione indigere.* Eam emendationem aliquoties præstitit Cl. Marklandus; qui cum carmen hoc nuper a me editum legeret, et ἀκριβείαν in eo aliquando desideraret, istud partim ex principe editione Aldina integritati restituit, partim ex conjectura sua tentavit, et alioqui explicuit; et per literas compellatus, humanissime mecum hæc communicavit.

Cum anno proximo hoc Poema imprimendum curarem, nulla mihi istius, præter Aldinam et Basileensem una cum Platonis operibus, editio, nec ulla omnino versio nota est. Postea vero ab amico quodam monitus, hanc Elegiam separatim esse editam a Philippo Munchero, *cum versione Latina et elegantissima* Zenobii Acciaioli *Metaphrasi Poetica* Amstelod. MDCLXXVI. libellum eum sedulo, sed frustra quæsivi, donec copia

ejus benigne mihi facta esset ab viro eruditissimo ANT. ASKEW, M. D. ex ipsius bibliotheca optimis Codd. omnibus, præsertim Græcis, instructissima. Cum Muncheri librum, mihi inde allatum, pervolverem, ut, quod ex usu esset in illustrando Musuro, excerperem, plura in versione ista corrigenda, quam mutuanda inveni; observationes vero paucas, quæ ad explicandas quasdam voces facerent, ex præfatione exscriptas notis meis interserui.

ARGUMENTUM.

Exordio a Platone variisque ejus scriptis sumpto, quæ quidem diversa genere, Physica, Metaphysica, Moralia ac Politica, laudatione perquam poetica recensentur; et facta deinde Dionysii Syracusani (apud quem Platonem olim aliquandiu diversatum esse testatur Historia) mentione, ejusque cum Leone X. instituta comparatione; Musurus per artificiosam materiæ continuationem, ad Pontificis illius, doctorumque comitum laudes deflectitur. Quem versibus non eleganter minus quam vehementer προτρεπτικοῖς, gravissima Platonis inducta persona, ad bellum adversus Turcas suscipiendum, ad Græciam servitute liberandam, ad instaurandas excolendasque Græcas literas hortatur.

Audiit, et voti Phœbus succedere partem
Mente dedit, partem celeres dispersit in auras.
Ut profugæ hospitio fruerentur et urbe Camenæ,
Annuit oranti: ut reduces patria alta videret,
Non dedit, inque notos vocem vertere procellæ.

Μ. ΜΟΥΣΟΥΡΟΥ.

ΘΕΓΕ Πλάτων, ξυνοπαδὲ θεοῖς καὶ δαίμοσιν ἥρως
Πασσυδίῃ μεγάλῳ Ζηνὶ παρεσπομένοις,
Ἅρμα κατ' οὐρανὸν εὐρὺν ἀελλοπόδων ὅτε πώλων
Κεῖνος ἐλᾷ, πτηνῷ δίφρῳ ἐφεζόμενος,
Εἰ δ' ἄγε νῦν κατάβηθι, λιπὼν χορὸν οὐρανιώνων, 5
Ἐς γᾶν ψυχοφυῶν εἰρεσίῃ πτερύγων·
Καὶ λάβε τόδε τεῦχος, ὃ Σωκρατικὴν ὀαριστὺν
Ἀμφὶς ἔχει, καὶ σῆς κεδνὰ γένεθλα φρενός·
Ὧι ἔνι Κοσμοτέχνης ὀκτὼ πτύχας εὐλύμποιο,
Ἐξ ἰδίων ἕλκων ἀρχέτυπον πραπίδων, 10
Δείματο καρπαλίμως· ὑπάτην σελάεσσιν ἀπείροις
Δαιδάλλων, τήν περ κλείομεν ἀπλανέα·
Τὰς δ' ἄρ' ὑφεζείης μονοφεγγέας ἐζετόρευσεν

v. 4. Πτηνῷ δίφρῳ ἐφεζόμενος.] Totus hic locus adumbratur ex Platonis Phædro, p. m. 275. Ὁ μὲν δὴ μέγας ἡγεμὼν ἐν οὐρανῷ Ζεὺς, πτηνὸν ἅρμα ἐλαύνων, πρῶτος πορεύεται, διακοσμῶν πάντα καὶ ἐπιμελούμενος· τῷ δ' ἕπεται στρατιὰ θεῶν τε καὶ Δαιμόνων, κατὰ ἕνδεκα μέρη κεκοσμημένη. Vide Maximum Tyrium Dissert. x. 4. et doctiss. Davisium ad locum. Faciles jam intellectu sunt hi quatuor versus, et πτηνὸν ἅρμα versu ultimo. Opera vero particularia Platonis, ad quæ à Musuro in hoc exordio alluditur, sunt, Timæus, Phædrus, Phædon, de Republica, et forte de Legibus.—*Markland.*

v. 9. ὀκτὼ] Hæc dicuntur de Platonis Physicis, quæ cœlorum formationem per multiplicem sphærarum concavarum, aliarum aliis interiorum, ordinem explicant: quorum dogmatum partem Ptolemæus in systema suum postea transtulit.—*Fost.*

v. 10. Ἐξ ἰδίων ἕλκων] Hic versus

MARCI MUSURI

E L E G I A.

DIVINE Plato, comes Deis et Semideis præstans
Magno agmine summum Jovem stipantibus,
Cum ille per cœlum amplum equos concitatissimos
Agitat, alato currui insidens:
Age nunc descende, choro cœlicolarum relicto,
Ad terram spiritualium remigio alarum,
Et accipe hoc volumen, quod Socraticos sermones
Continet, tuæque honestos fœtus mentis.
In quo Mundi fabricator octo sphæricos sinus cœli,
Ex suis trahens exemplar præcordiis,
Condidit celeriter: summum luminibus infinitis
Distinguens, quem quidem perhibemus Fixum;
Reliquos autem ordine subjectos uno lumine splendentes
cœlavit,

ex illo Praxitelis epigrammate desumptus videtur, quod apud Athenæum extat. Statuarius iste ad exemplar Phrynes, quam amavit, Cnidiæ Veneris simulachrum finxit, et in basi statuæ Cupidinis, ad theatri scenam positæ, versus hos insculpsit:

Πραξιτέλης, ὃν ἔπασχε, διακρίβωσεν ἔρωτα,
Ἐξ ἰδίης ἕλκων ἀρχέτυπον κραδίης.

Athen. lib. xiii. p. 591.—*Idem.*

v. 13. ὑφεξείης] Rara vox. usitatior ἐφεξείης.—*M.*

Ibid. ἐξετόρευσεν] f. ἐπτ' ἐτόρευσεν— "cui subjecti sunt *septem*, qui versantur retro contrario motu atque cœlum." *Cic. somn. Scip.* c. 4. Non vero ex toto necessarium est ἐπτ' ἐτόρευσεν, quia voces τὰς ὑφεξείης, *reliquos ordine*, quemvis numerum expriment. sic illi, qui *octo* πτύχας nominavit, et *unam* excepit, αἱ ὑφεξείης per se erunt *septem*, sine ulla numeri istius mentione. Suspicor vero hic *Musurûm* confudisse ἐξετόρευσεν et ἐξετόρνευσεν, et hoc ultimum voluisse. Distinctionem verbo-

Αὐτόθεν ἀκροτάτης ἀντία κινυμένας,
Ἣ σφέας ἁρπάζουσα παλιμπλάγκτοιο κελεύθου
Σύρει ἀναγκαίῃ, ταὶ δὲ βιηζόμεναι
Οὐκ ἀέκουσαι ἕπονται· ὅμως ἐὸν οἶμον ἑκάστη
Ἔμπαλιν ἐξανύει βάρδιον ἢ τάχιον.
Ὦι ἔνι κυδρὸς Ἔρως, ἀπὸ γαίης ὑψόσ' ἀείρων,
Ἱμέρῳ ἄμμε φλέγει κάλλεος οὐρανίου·
Ὦι ἔνι Σὺ ψυχᾶς φύσιν ἄφθορον, οὐδ', ἀμενηνοῦ
Σκήνευς ὀλλυμένου, δεῖξας ἀπολλυμένην·
Ἄλλοτε διογενῶν πόλιν οὐρανογείτονα φωτῶν
Κτίζεις, οἷσι μέλει πότνα δικαιοσύνη,
Ἠδὲ καὶ εὐνομίη κουροτρόφος· οὐδ' ἀπ' ἐκείνου
Νόσφιν ἀπετραπέτην ἄστεος ὄσσε πάλιν
Αἰδὼς καὶ Νέμεσις. Τίς ἕκαστά κε μυθολογεύοι
Ὅσσα θεοπνεύστοις ταῖσδ' ἐνέθου σελίσιν;
Τάς γε λαβὼν ἀφίκοιο πόλιν βασιληΐδα πασέων,
Ὅσσας οὐρανόθεν δέρκεται ἠέλιος,
Ῥώμην ἑπτάλοφον, γαίης κράτος αἰὲν ἔχουσαν·
Ἧς διὰ μεσσατίης Θύμβρις ἑλισσόμενος,
Κοίρανος Ἑσπερίων ποταμῶν, κερατηφόρος εἶσιν
Οὖθαρ πιαίνων βώλακος Αὐσονίης.
Ἐλθὼν δ', οὐ Σικελῶν ὀλοόφρονα κεῖθι τύραννον,
Ὠμοφάγον Σκύλλης λευγαλέης τρόφιμον,
Ὑβριστὴν μουσέων Διονύσιον, ἀλλά γε δήεις

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rum τορεύειν *cælare, sculpere*, et τορνεύειν *rotundare, tornare*, notavit Salmas. in Plin. Exercit. et postea Bentleius in not. ad Horat. A. P. v. 441. Admodum vetustus est hic error. Nam Hesychius habet τορνεύει, γλύφει; et τορνευταὶ, γλύπται, pro τορεύει, τορευταί. sed multo magis verisimile est, ut hi septem *globi* vel *orbes* dicantur τορνεύεσθαι, *tornari, rotundari*, quam τορεύεσθαι, *sculpi, cælari*. Quo enim sensu hoc ultimum? Et ipse Plato in Timæo, p. m. 148. de figura mundi loquens, dicit, quod Deus κυκλοτερὲς αὐτὸ ἐτορνεύσατο (in Voce media) Cicerone in fragmento Timæi, c. 6. liberius vertente, *idque ita tornavit, ut nihil effici possit rotundius. Globus* vel *orbis* τορνεύεται, *tornatur: poculum* τορεύεται, *cælatur.*—*M.*

v. 22. Σκήνευς] Vox hæc ex Platone desumpta est, qui itidem ea utitur, Ἡμεῖς μὲν γὰρ ἐσμὲν ψυχὴ, ζωὸν ἀθάνατον ἐν θνητῷ καθειργμένον φρουρίῳ, τὸ δὲ

Protinus se contrario motu atque summum moventes;
Qui illos rapiens per remeabilem viam
Trahit necessitate, illi vero quanquam compulsi
Non inviti sequuntur; veruntamen suum quisque cursum
Contrario motu conficit, tardius vel citius.
In quo volumine honestissimus Amor, à terris in sublime attollens,
Desiderio nos urit pulchritudinis cœlestis.
In quo tu animæ naturam perennem, et, cum fragile
Corpus pereat, ostendisti non perituram.
Alibi nobilium virorum civitatem ad cœlos accedentem
Condis, quibus curæ est veneranda justitia,
Et bene ordinata institutio, juvenum nutrix: neque ab ea
Urbe seorsum averterunt oculos
Pudor et Jus vindex. Quisnam singula enarret
Quæ à Deo instinctis hisce inseruisti paginis?
His sumtis, adeas urbem dominam omnium,
Quot è cœlo sol aspicit,
Romam septicollem, terræ imperium semper habentem:
Per quam mediam Tybris labens,
Fluviorum Hesperiorum rex, it corniger
Uber pinguefaciens glebæ Ausoniæ.
Illuc cum veneris, non Siculorum immanem ibi Tyrannum,
Sævissimum Scyllæ exitialis alumnum,
Injuriosum in Musas Dionysium, sed utique invenies

ΣΚΗ῞ΝΟΣ πρὸς κακοῦ περιήρμοσεν ἡ φύσις. *Axioch.* p. 365.—*F.*

v. 27. Αἰδὼς καὶ Νέμεσις] Ex Hesiod. Ἔργ. καὶ Ἡμερ. v. 198.—*M.*

v. 33. Κοίρανος κ. τ. λ.] Vertit istud Virgilii Æn. viii. 77. "Corniger Hesperidum fluvius regnator Aquarum."—*M.*

v. 36. Ὠμοφάγον] Quæri possit, quo sensu Dionysius dici potuerit ὠμοφάγος. Scribendum puto ὠμοφάγου, et transferendum ad Σκύλλης. vid. Hom. Odyss. M. 245. seqq. Si offendant duo Epitheta (vid. infra, v. 43.) legi potest λευγαλέον τρόφιμον.—*M.*

Ὦι τόθ' ὁμοῖον ἰδεῖν φῶτα μάτηρ ἐπόθεις·
Ἀμφότερον, σοφίης τε πρόμον, καὶ ποιμένα λαῶν
Ὁππόσοι Εὐρώπην ναιετάουσιν ὅλην· 40
Λαυριάδην, ἐρατῆς Φλωρεντίδος ἀστέρα πάτρης
Λαμπρόν· ἀταὶρ Μεδίκων τῶν ὀνομαστοτάτων
Τηλεθόον καλὸν ἔρνος, ἀειθαλὲς, ἀγλαόκαρπον,
Τοπρὶν Ἰωάννην, νῦν δ' ἄρ' ἀπειρεσιων
Γαιάων ἐσσῆνα, ΛΕΌΝΤΑ, κράτιστον ὀλύμπου 45
Κλειδοῦχον, τοῦ νεῦμ' ὡς Διὸς ἀζόμεθα·
Πᾶς ὃν ἄναξ σέβεται γουνούμενος, οὐδέ τις αὐτῷ
Τολμᾶ σκηπτούχων ἀντιφεριζέμεναι.
Εἰσβὰς δ' ὀλβιόδαιμον ἀνάκτορον, εὐθὺς ἐραστὰς
Σεῖο, Πλάτων, πολλοὺς ὄψεαι ἐν μεγάροις, 50
Παντοίαις ἀρεταῖσι μεμηλότας, ἠδ' ἀριστὰς
Τερπνοὺς καὶ πιυτοὺς Ζηνὸς ἐπιχθονίου,
Πάντοθεν οὓς αὐτὸς μετεπέμψατο, καὶ σφίσι χαίρει
Τιμήεντα διδοὺς καὶ πολύολβα γέρα.
Ἔξοχα δ' αὖ περὶ κῆρι φιλεῖ δύο, τὸν μὲν ἀφ' ἱρῆς 55
Ἑλλάδος, οὐχ ἕνα τῶν, οἳ πελόμεσθα τανῦν,
Ῥωμαῖοι Γραικοί τε καλεύμενοι, ἀλλὰ παλαιοῖς
Ἀτθίδος, ἢ Σπάρτης εἴκελον ἡμιθέοις,
Λασκαρέων γενεῆς ἐρικυδέος ἄκρον ἄωτον,
Καὶ τριπροσωποφανοῦς οὔνομ' ἔχοντα θεοῦ. 60

v. 39. Ἀμφότερον, σοφίης τε πρόμον] Allusum ad Homeri notum istud,

Ἀμφότερον, βασιλεύς τ' ἀγαθὸς, κρατερός τ' αἰχμητής.—*M.*

v. 43. Τηλεθόον] Munckerus habet Θαλεθόον; nescio unde: et interpretatur, Longinquum.

v. 49. ἀνάκτορον] Bene hic ἀνάκτορον; cujus vocis notio duplex est, et divinum et regium aliquod complectens. Ἀνακτόρων, ναῶν ἢ οἴκων βασιλέων. Hesych.—*F.*

v. 51. Παντοίαις ἀρεταῖσι μεμηλότας.] Vid. D'orvill. in Chariton. p. 580. qui citat ex *Nonno*, Παντοίαις ἀρετῇσι μεμηλότες, et vertit, *Omni virtute præditi*. Ibi locutionem explicat.—*M.*

v. 57. Ῥωμαῖοι Γραικοί τε] f. Ῥωμαῖοι Γραικοί γε.—*M.*

v. 60. Τριπροσωποφανοῦς] f. διπροσωποφανοῦς. Nam Janus *biceps* et *bifrons* sæpe occurrit. etiam *quadrifrons*: Servius ad Æn. vii. 607. et Macrob. Saturnal. l. 9. Quæro, ubi *trifrons*. Facile quidem fieri potuit, ut Musurus, Græcus, non adeo accurate versatus fuerit in Historia fabulari Latina. Sed mirum

Cui tunc similem videre virum frustra desiderabas;
Utrumque, et doctrinæ antistitem, et Pastorem populorum
Quotquot totam Europam incolunt; 40
Laurentii filium, amœnæ Florentiæ stellam patriæ
Splendidam: Mediceorum autem celeberrimorum
Virescentem pulchrum surculum, semper-florentem, dulces fructus edentem,
Nuper Joannem, nunc vero infinitarum 44
Gentium dominum, Leonem, qui præstantissimus cœli
Claves habet, cujus nutum ut Dei veremur:
Quem rex quisq; veneratur supplex, neq; aliquis illi
Audet sceptra gestantium se conferre.
Ingressus vero faustum sanctumq; palatium, statim amatores
Tui, Plato, multos cernes in ædibus, 50
Omnigenis in virtutibus versatos, et sermonis socios
Amabiles ac sapientes terrestris Dei,
Quos ipse undecunque accivit, et ipsis gaudet
Honorifica donans et amplissima munera.
Præcipue vero ex animo diligit duos, hunc quidem ex sacra 55
Græcia, non unum multorum, quales nunc sumus,
Romano-Græci vocati, sed antiquæ
Atticæ aut Spartæ Semideis similem,
Lascarinæ gentis illustris summum florem, 59
Et triplices vultus gerentis [Jani] nomen habentis Dei.

est Aldum Manutium hunc errorem (si error sit) non correxisse. Quod et de versu 152. dictum sit.—*M.*

Ibid.] Hoc unum est ex illis Musuri vocabulis, in quibus satisfacere sibi se posse negat Phil. Munckerus. "Quis præter Musurum *trifrontem* illum appellavit? Apud Hesiod. Theog. v. 287. per τριπάρηον Γηρύονα quidam interpretes *Lunam* intelligunt, ob triplicem mensis divisionem in Nonas, Idus, et Calendas: Alii etiam apud Pierium Valerium de Hieroglyphicis, indigitari putant tempus præsens, præteritum, et futurum. An forte ob hoc triplex tempus etiam Janus τριπροσωποφανὴς appellatur, et inde statuæ ei erectæ sunt tricipites, quales non raro se vidisse narravit aliquando nobis Nob. Heinsius?" Præf. p. 10.

Ὅς μ' ἔτι τυτθὸν ἐόντα, πατὴρ ἅτε φίλτατον υἱόν,
Στεργόμενος, περὶ δὴ στέρξεν ἀπὸ κραδίης·
Καί μοι στεῖνος ὁδοῦ, πρὸς Ἀχαιΐδα μοῦσαν ἀγούσης,
Δεῖξεν ἀριγνώτως μοῦνος ἐπιστάμενος.
Τὸν δ' ἕτερον τριπλαῖσι κεκασμένον εὐεπίῃσι, 65
Καὶ πλασθέντα τριῶν χερσὶ σοφαῖς χαρίτων,
Βεμβιάδην ἥρωα· πατὴρ δὲ συνίστορα πάντων
Θῆκεν ἀπορρήτων οὔατα τοῦδε μέγας,
Πάντα οἱ ἐξαυδῶν μελεδήματα πορφύροντος
Θυμοῦ, ἀναπτύσσων τ' ἦτορ ἔνερθεν ὅλον. 70
Κεῖνοι δή σ' ἐσιδόντες, ἀγινήσουσιν ἐς ὤπα
Πατρός· ὁ δ' ἀσπασίως δέξεται. ἀλλὰ σύ περ,
Ἦι θέμις, ἀχράντου δράξαι ποδός· ἵλαθι, λέξας,
Ὦ Πάτερ, ὦ ποιμὴν ἵλαθι σαῖς ἀγέλαις·
Δέχνυσο δ' εὐμενέως δῶρον τό, περ Ἄλδος ἀμύμων 75
Δεψηταῖς ἐρίφων γραπτὸν ἐν ἀρνακίσι,
Πρόφρων σοὶ προΐῃσι, διοτρεφές· αὐτὰρ ἀμοιβὴν
Τῆσδ' εὐεργεσίης ἥτεε κεῖνος ἀνὴρ,
Οὐχ ἵνα οἱ χρυσόν τε καὶ ἄργυρον, οὐδ' ἵνα πέμψῃς
Ἐμπλείην ῥηγέων λάφνακα πορφυρέων· 80
Ἀλλ' ἵν' ἀποσβέσσῃς μαλερὸν πῦρ' ἀλλοπροσάλλου
Ἄρηος, τῷ νῦν πάντ' ἀμαθυνόμενα
Ὄλλυται. οὐκ αἰεί, ὡς Εὐγανέαις ἐν ἀρούραις
Πάντα πλέω λύθρου, πάντα πλέω νεκύων.
Παίδων δ' οἰμωγὴν, καὶ θηλυτερῶν ὀλολυγὴν 85

v. 65. τριπλαῖσι] sc. Græca, Latina, et Italica.—*M.*

v. 68. ἀπορρήτων] Fecit eum a *secretis*, i. e. *secretarium*.—*M.*

v. 81. μαλερὸν πῦρ' ἀλλοπροσάλλου Ἄρηος] In animo habuit Sophoclem Œdip. Tyran. v. 199. Ἀρεά τε τὸν μαλερὸν, ὃς νῦν ἄχαλκος ἀσπίδων φλέγει με, &c. Ἀλλοπροσάλλου Ἄρηος est ex Iliad. E. 831.—*M.*

v. 83. Εὐγανέαις] Cum Musurus Patavii Græcos auctores prælegeret, summa cum auditorum frequentia atque admiratione, tum etiam tanta ipsius diligentia, ut toto vix quatuor dies anno intermitteret, quin publice profiteretur; afflicta demum bellis Venetorum republica, Patavium deserere coactus est, et Venetias se conferre: ubi easdem literas magna cum laude docuit. Annis post paucis, scilicet ann. MDXVI. Romam a Leone X. auctoribus Alberto

Qui me, cum essem parvulus, ceu pater filium charissimum,
Dilectus, plurimum dilexit ex animo;
Et mihi angustias viæ, ad Græcam Musam ducentis,
Ostendit egregie solus sciens.
Alterum vero triplici instructum facundia, 65
Et formatum trium manibus solertibus Gratiarum,
Bembum præstantissimum. Magnus autem participes omnium
Arcanorum fecit aures hujus Pater,
Omnia ei declarans consilia revolventis plurima
Animi, explicansque cor funditus totum. 70
Illi vero te conspicati, ducent in conspectum
Patris: et ille amicissime excipiet: sed tu utiq;
Qua fas, sanctum apprehende pedem: "fave propitius (dicens)
O Pater, O Pastor, fave propitius tuis gregibus.
Et accipe benevolus donum, quod Aldus optimus, 75
Subactis hædorum inscriptum pellibus,
Libens tibi mittit, nobilissime: vicem autem
Huic beneficio petit ille vir,
Non ut sibi aurum et argentum, non ut mittas
Plenam palliis arcam purpureis: 80
Sed ut extinguas perniciosam flammam mutabilis
Martis, quâ nunc omnia deperdita
Jacent. Nonne audis, ut Patavinis in arvis
Omnia sint plena cæde, omnia plena cadaveribus?
Puerorum lamenta et mulierum ululatus 85

Pio, Carporum principe, et Joanne Lascare, accitus est, ibique benignissime exceptus. Anno vero jam ante tertio, quam Romam commigraverat, opera Platonis ab Aldo primum edita, præstanti hoc carmine ad Leonem præmuniverat. Cujus quidem poematis gratia Archiepiscopus Epidaurius, sive Monovasiensis, Manilio Rhallo jam nuper mortuo, factus creditur. Euganei vero sunt inter Alpes et mare positi, et sæpe pro Veronensibus, Patavinis, &c. memorantur. Liv. init. lib. i. Plin. lib. iii. c. 20. Juv. Sat. viii. 15. Martial. xiv. epigr. 155, et alibi.—*F.*

Ὤκτισε μὲν Κύκλωψ, ᾤκτισε δ' Ἀντιφάτης.
Φλὸξ δ' ὀλοὴ τεμένη τε θεῶν οἴκους τε πολιτῶν
Δαρδάπτει, μογερῶν τ' ἀγρονόμων καμάτους.
Ὅσσων δ' αὖθ' Ἥφαιστος ἐφείσατο, ταῦτ' ἀλαπάζει
Βάρβαρος, οὐ στοργὴν οὐδ' ἐλεητὺν ἔχων.
Παῦσον, ἄναξ, χάρμην ἐμφύλιον, ἔνθεο σοῖσιν
Υἱάσιν εἰρήνην καὶ φιλότητα, Πάτερ,
Σχέτλιος ἣν τεταγὼν Ἄρης πολυβενθὲς ἐς ἄντρον
Ὦσε, λίθοις φράξας πῶμα κατωρύχεσιν.
Ἀλλὰ σύ μιν μοχλοῖσιν ἀνέλκυσον, ἠδὲ λόγοιο
Δεῖξον ἰδεῖν θείου λάτρισιν ἀτρεμέα
Εἰρήνην πολύκαρπον, ἐΰφρονα, βοτρυόδωρον,
Εἰρήνην κόσμῳ παντὶ ποθεινοτάτην.
Αὐτὰρ ἀριθμηθέντας ἐπιπροΐαψον ἅπαντας
Τουρκογενῶν ἀνόμοις ἔθνεσιν αἰνολύκων.
Οἳ χθόνα δουλώσαντες Ἀχαιΐδα, νῦν μεμάασι
Ναυσὶ διεκπεράαν γῆν ἐς Ἰηπυγίην,
Ζεῦγλαν ἀπειλοῦντες δούλειον ἐπ' αὐχένι θήσειν
Ἄμμιν, ἀϊστώσειν δ' οὔνομα Θειοτόκου.
Ἀλλὰ σὺ δὴ πρότερος τεῦξον σφίσιν αἰπὺν ὄλεθρον,
Πέμψας εἰς Ἀσίης μυρία φῦλα πέδον·
Χαλκεοθωρήκων Κελτάων θοῦριν ἐνυὼ,
Ἵππους κεντούντων πρώοσιν εἰδομένους.
Αἰθώνων μετέπειτα σακέσπαλον ἔθνος Ἰβήρων,
Καὶ μέλαν Ἑλβετίης πεζομάχοιο νέφος,
Γερμανῶν τε φάλαγγας ἀπείρονας ἀνδρογιγάντων,

v. 86. Ὤκτισε μὲν] f. Ὤκτισεν ἄν. *M.*

v. 95. μοχλοῖσιν ἀνέλκυσον] Aristoph. Εἰρήν. 306.

Πρὶν μοχλοῖς καὶ μηχαναῖσιν εἰς τὸ φῶς ἀνελκύσαι
Τὴν θεῶν πασῶν μεγίστην καὶ φιλαμπελωτάτην.

Distichon præcedens est ex eodem dramate, v. 222, 223, 224. Ad eruditionem Musuri probandam pertinet, ut intelligatur, ex quibus auctoribus antiquis ἐννοίας suas sumserit. Utinam plures exhibere possemus!—*M.*

v. 99. ἀριθμηθέντας] De militibus dictum, numero vel sorte lectis. Hesychius: ἀριθμεῖται, ἐξετάζεται: hoc est quod nos dicimus, *mustered*. Eurip.

Misereri potuisset Cyclops, misereri potuisset Antiphates.
Ignis autem exitialis et Deorum ædes et civium domos
Devastat, et ærumnosorum agricolarum labores.
Quot vero pepercit flamma, hæc perdit
Barbarus, non humanitatem neq; misericordiam habens.
Siste, Rex, bellum civile, infunde tuis
Filiis pacem et amorem, Pater:
Quam prehensam dirus Mars in profundissimum antrum
Compulit, lapidibus occluso ostio alte defossis.
Sed Tu ipsam vectibus extrahe, et verbi
Divini cultoribus exhibe videndam securam
Pacem, fertilem, benevolam, uvæ-feracem,
Pacem mundo toti maxime desiderandam.
Sed numero instructos præmitte omnes
In Turcarum barbaras gentes prædatorum:
Qui, subdita servituti Græcia, nunc ardent
Navibus trajicere in terram Iapygiam,
Jugum minantes servile se cervicibus imposituros
Nobis, et penitus perdituros nomen Christi.
Sed tu prior compara ipsis grave exitium,
Mittens in Asiæ campos innumeras manus:
Ære-loricatorum Celtarum bellicum impetum,
Equos adurgentium promontoriis similes:
Ardentium deinde clypeatam gentem Iberorum,
Et nigram Helvetici peditatus nubem:
Germanorumque phalangas innumeras ingentium,

Supplic. 391. Στρατὸς δὲ θάσσει, κἀξετάζεται παρὼν, &c.—*M.*

Ibid. ἅπαντας] Quinam sunt hi *omnes?* opinor ἀπαντᾶν, qui *occurrant* Turcarum barbaris gentibus prædatorum. vid. v. 105, 106.—*M.*

v. 104. Θεοτόκου] Si a Θεοτόκος ducas, erit Christus ipse Deo natus: si a Θειοτόκος, erit sacrosancta Virgo, Dei parens. Munckerus interpretatur, Deiparæ. Acciaiolus utramque significationem expressit,

"At Christo, et Mariæ nominis exitium."

Τοῖς δ' ἐπὶ Βρεττανῶν λαὸν ἀρηϊφίλων.
Πάσης δ' Ἰταλίης ὅσ' ἀλεύατο λείψανα πότμων,
Οὐδὲ διερρᾴσθη δούρασιν ἀλλοθρόων.
Ἄλλοι μὲν τραφερῆς δολιχὰς ἀναμετρήσαντες 115
Ἀτραπιτοὺς, ἀν' ὄρη καὶ διὰ μεσσόγεων,
Καὶ ποταμῶν διαβάντες ἀεὶ κελάδοντα ῥέεθρα,
Δυσμενέεσσι γένους κῆρα φέροιεν ἐμοῦ,
Θωρηχθέντες, ὁμοῦ σὺν Παίοσιν ἀγκυλοτόξοις,
Τοῖς θαμὰ Τουρκάων αἵματι δευομένοις· 120
Αὐτὰρ χιλιάναυς Βενετῶν ἁλὸς ἀρχιμεδόντων
Οὐλαμὸς, ὠκυάλοις ὁλκάσι μαρναμένος,
Καὶ νέες Ἱσπανῶν μεγακήτεες, οὔρεσιν ἶσαι,
Αἳ κορυφὰς ἱστῶν ἐντὸς ἔχουσι νεφῶν,
Εὐθὺς ἐς Ἑλλήσποντον (ὑπὲρ καρχήσια δὲ σφέων
Αἰὲν ἀειρέσθω σταυρὸς ἀλεξίκακος) 125
Ὁρμάσθων· ἣν γάρ τε πόλει Βυζαντίδι πρώτῃ
Νόστιμον ἀστράψῃ φέγγος ἐλευθερίης,
Αὐτήν κεν θλάσσειας ἀμαιμακέτοιο δράκοντος
Συντρίψας κεφαλὴν· τἆλλα δὲ τοῖο μέλη
Ῥεῖ' ἀλαπαδνὰ γένοιντο. λεὼς ὅτι θάρσος ἀείρας 130
Γραικὸς, ὁ δουλείᾳ νῦν κατατρυχόμενος,
Ἀρχαίης ἀρετῆς, ἵν' ἐλεύθεραν ἦμαρ ἴδηται,
Μνήσεται, σὐτάζων δηΐον ἐνδομύχως.
Αὐτὰρ ἐπεὶ κτείνωσιν ἀλάστορας, ἢ πέραν Ἰνδῶν
Φεύγοντας κρατερᾷ γ' ἐξελάσωσι βίῃ, 135
Αὐτῆμαρ σὺ θεοῖς ἐπινίκιον ὕμνον ἀείδων,
Καὶ μεγάλης χαίρων εἵνεκα καμμονίης,
Ἀνδράσι νικηταῖς, στεφανηφόρα κράατ' ἔχουσιν,
Ἀσίδος ἀφνειῆς πλοῦτον ἀπειρέσιον,

v. 113. Πάσης δ'] f. Πάσας τ'.—M.

v. 120. Τουρκάων αἵματι δευομένοις] Hoc ad Alexandri ducis Epirotarum, sive (ut a Turcis et vulgo vocatur) Scanderbechi res gestas videtur referri: quæ, cum ab Amurathe defecisset, paterna ditione recepta, multa adversus Turcas prælia secunda fecit. Inde Crojam, præcipuam Epiri (quæ nunc Albania est) urbem, Amurathe oppugnante, parva manu defendens, mirabilia virtutis exempla edidit; per quæ Turcis, alibi victoria elatis, magnum quasi vixit terrorem incussit.—F.

Ad hos quoque Britannorum copias bellicosorum:
Et omnis Italiæ quot fugerunt reliquiæ fatum,
Neque penitus fractæ sunt hastis exterorum.
Alii terræ longas emensi 115
Vias, per montes et per medium continentis telluris,
Et per fluviorum transmissi semper-resonantes rivos,
Hostibus mei generis cladem ferant,
Thoracibus muniti, simul cum Pæonibus curvos-arcus-gestantibus,
Jam sæpe Turcarum sanguine madefactis: 120
Sed mille navibus Venetorum mari imperantium
Densum agmen, velocibus navigiis pugnans,
Et naves Hispanorum prægrandes, montibus similes,
Quæ cacumina malorum inter nubes habent,
Protinus ad Hellespontum (in summisq; ipsarum antennis
Semper attollatur Crux salutifera) 125
Impetum faciant. Si enim urbi Byzantinæ principi
Redux affulgeat lux libertatis,
Ipsum frangas immanis Draconis
Contusum caput, aliaque ipsius membra 129
Facile dissipentur; quoniam populus animos tollens
Græcus, servitute nunc attritus,
Antiquæ virtutis, ut libertatis diem cernat,
Reminiscetur, vulnerans hostem usq; in viscera.
Cum vero interfecerint Furias hasce, vel ultra Indos
Fugientes valida abegerint vi, 135
Illo die tu Deis triumphale carmen canens,
Et magnam gaudens propter victoriam fortiter partam,
Viris victoribus, capita coronata habentibus,
Asiæ opulentæ gazas immensas,

v. 121: Αὐτὰς χιλιόναυς] Connectuntur hæc cum præcedentibus; ideoque non plene distingui oportuit post δυναμένους. v. 120. In superioribus, a v. 107. recensentur copiæ *terrestres*, quas contra Turcas mitti Musurus voluit: hic *marinæ*, nempe Venetæ et Hispanæ naves.—*M.*

Τουρκάων ἄφενός τε, ῥυηφενίην τε καὶ ὄλβον,
Ἑξηκονταετὴς ὃν συνέλεξε χρόνος,
Χερσὶ τροπαιούχοις διαδάσσεαι ἀνδρακάς· οἱ δ' αὖ
Σκυλοχαρεῖς πάτρης μνησάμενοι σφετέρης
Μέλψονται καθ' ὁδὸν παιήονα, καὶ πρύλιν ὅπλοις
Ὀρχήσονται, ὅλᾳ ψυχᾷ ἀγαλλόμενοι.
Καὶ τότε δὴ ποτὶ γαῖαν ἀπ' οὐρανοῦ εὐρυόδειαν
Πτήσεται Ἀστραίου πρέσβα Δίκη θυγάτηρ,
Μηκέτι μηνίουσα βροτοῖς· ἐπεὶ οὐκ ἔτ' ἀλιτρὸν,
Ἀλλ' ἔσται χρυσοῦν πᾶν γένος ἡμερίων,
Σεῖο θεμιστεύοντος ὅλῃ χθονὶ, καὶ μετ' ὄλεθρον
Δυσσεβέων, οὔσης πανταχοῦ ἠρεμίης.
Καὶ τὰ μὲν εἴθε γένοιτο. μαθήμασι νῦν δὲ παλαιῶν
Ἑλλήνων, ὦ ναξ, ἄρκεσον οἰχομένοις.
Θάρσυνον δ' Ἑκάτοιο φιλαγρύπνους ὑποφήτας,
Δώροις μειλίσσων, καὶ γεράεσσι θεῶν·
Παντοδαπούς τε, Πάτερ, ξυναγείρας ἢ μὲν Ἀχαιῶν,
Ἢ δὲ πολυσπερέων υἱέας Ἑσπερίων,
Πρωθήβας, καὶ μήτε φρενῶν ἐπιδευέας ἐσθλῶν,
Μήτε φυῆς, μήτ' οὖν αἵματος εὐγενέος,
Ἐν Ῥώμῃ κατάνασσον, ἐπιστήσας σφίσιν ἄνδρας,
Οἳ σώζουσι λόγων ζώπυρον ὠγυγίων.

v. 141. Ἑξηκονταετὴς] Sexaginta anni à Constantinopoli capta jam elapsi fuerant.—*F.*

v. 144. πρύλιν] Callimachus Hymn. in Jov. v. 52.

Οὖλα δὲ Κούρητές τε περὶ πρύλιν ὠρχήσαντο.

item in Dian. v. 240.—*M.*

v. 147. Ἀστραίου—Δίκη θυγάτηρ] Quisnam sit hic Astræus pater Justitiæ, non invenio. Astræum patrem Ventorum video in Hesiod. Theog. v. 378. in quam rem citatur a Servio ad Æn. I. 136. qui, ut et Apollodorus Biblioth. I. 2. facit eum unum ex Titanibus. Notam istud Ovidii Metam. I. 149.—*terras Astræa reliquit.* Hæc alibi vocatur Justitia, Fast. I. 249. Hunc locum Musuri non intelligo. Scripsisse potuit—Ἀστραίη πρέσβα Δίος θυγάτηρ: nam Astræa seu Justitia erat Jovis et Themidis filia. Sed probabilius puto, Musurum memoriæ lapsu ita scripsisse ut editur. Idem vult, quod Virgilius in isto, *Jam redit et Virgo.*—*M.*

v. 151. ἠρεμίης] ita legendum videtur pro vulg. ἡμερίας. vid. Dorvill. ad Chariton. 348.—*M.*

Turcarum opesque, ac rerum copiam, et divitias, 140
Quas per sexaginta annos collegerunt,
Manibus tropæa ferentibus divides viritim: at illi
Spoliis gaudentes patriæ reminiscentes suæ
Cantabunt per viam Pæana, et tripudium militare
Saltabunt, toto pectore exultantes. 145
Ac tum sane ad terram latam à cælo
Devolabit Astræi veneranda filia Justitia,
Non amplius irata mortalibus: quoniam non amplius scelestum,
Sed erit aureum totum genus Hominum,
Te imperante toti terræ, et post cladem 150
Impiorum existente ubique tranquillitate.
Et hæc quidem utinam fiant. Literis verò nunc Veterum Græcorum, o Domine, fautor adsis pereuntibus:
Et hortare Phœbi vigiles ministros,
Donis mulcens et muneribus sacris. 155
Omnesq; undecunq; Pater, collectos sive Græcorum,
Sive passim sparsorum filios Hesperiorum,
Puberes, et neque ingenii boni egentes,
Neq; speciei, neq; sanguinis nobilis,
In Roma inquilinos constitue, cum præfeceris ipsis viros, 160
Qui servant vocum *quasi* scintillam vetustarum.

v. 152. Καὶ τὰ μὲν] Leonem belli in Turcas gerendi rationem instituisse, patet ex Paul. Jov. p. 92.—*F.*

155. θεῶν] f. θεοῦ, sc. Ἑκάτοιο. nisi malis καὶ γεράσσι τίων. hæc enim vox penultimam interdum corripit, ut in isto nescio cujus,

Πᾶς τις πλούσιον ἄνδρα τίει, ἀτίει δὲ πενιχρόν.

et Hom. Odyss. N. 128. 142.—*M.*

v. 158, 159. μήτε φρενῶν—μήτε φυῆς] Ex Hom. Iliad. A. 115. οὐδὲ φυὴν, οὔτ' ἂρ φρένας.—*M.*

v. 160. κατάπασσον] Academiam quandam Græcam Romæ instituit Leo, auctoribus cum Musuro nostro, tum Aldo, et J. Lascari; qui quidem deinde ipsi huic Gymnasio præerant: ubi pueri ingeniosi ac nobiles, è Græcia undecunque acciti, alebantur et Romana simul lingua erudiebantur; ne sermone Græco scite loquentium soboles interiret. Plurimum debent docti omnes huic Academiæ. Hod. de Græc. illustr. p. 253. 301.—*F.*

Ναίοιεν δ' ἀπάνευθε πολυσκάρθμοιο κυδοιμοῦ
Νηϊάδων προχοαῖς γειτονέοντα δόμον.
Τῷ δ' ἐκαδημείης ὄνομ' εἴη κυδιανείρης
Ζήλῳ τῷ προτέρης, ἤν ποτ' ἐγὼ νεμόμην, 165
Κούροις εὐφυέεσσιν ἐπισταμένως ὀαρίζων,
Τούς γ' ἀναμιμνήσκων ὧν πάρος αὐτοὶ ἴσαν.
Ἀλλ' ἡ μὲν δὴ ὄλωλε. σὺ δ' ἦθ καινὴν ἀναφήνης,
Ἔνθεν ἄρ' εὐμαθίης πυρσὸς ἀναπτόμενος,
Βαιοῦ ἀπὸ σπινθῆρος, ἀναπλήσει μάλα πολλῶν 170
Ψυχὰς ἠϊθέων, φωτὸς ἀκηρασίου.
Ἐν Ῥώμῃ δέ κεν αὖθις ἀνηβήσειαν Ἀθῆναι
Ἀντί τοι Ἰλισσοῦ Θύμβριν ἀμειψάμεναι.
Ταῦτά τοι ἐκτελέσαντι κλέος, Πάτερ, οὐρανόμηκες
Ἐσχατιὰς ἥξει μέσφ' ἐς Ὑπερβορέων. 175
Ποία γάρ ποτε γλῶσσα, τεὴν ποῖον στόμα φήμην,
Ἢ ἀγορητάων, ἢ καὶ ἀοιδοπόλων
Οὐκ ἂν ἐφυμνήσειεν; ἀμαυρώσει δὲ τίς αἰὼν
Τηλεφανῆ τοίης πρήξιος ἀγλαΐην;
Ταῦτα τεοῦ γενετῆρος ἀοίδιμον, ἠδὲ προπάππων 180
Πάντας ἐπ' ἀνθρώπους οὔνομα θῆκαν, ἄναξ·
Τῶν δὲ σέθεν προτέρων βάξις κακὴ Ἀρχιερήων
Κακκέχυται, ἅτε δὴ πάμπαν ἀρειμανέων,

v. 164. ἰκαδημείης legitur, quod idem est atque Ἀκαδημείας: quod loci nomen ductum est ab antiquo quodam heroe Academo, qui cum Tyndaridarum temporibus tenuit. Cum is suburbanus locus esset amœnior, publice erat ab Atheniensibus emptus, luco, porticibusque instructus, doctorumque præcipue factus disputationibus accommodus; quæ cum ibi à Socratis discipulis sæpissime haberentur, disciplina inde Academica, quam post Socratem princeps illustravit Plato, nomen suum dedexit, apud posteros celebratissimum.—F.

v. 167. ἀναμιμνήσκων] Hæc verba ad illud Platonis dogma referuntur, quod scientiam omnem rerumque cognitionem monet tantum esse Reminiscentiam. "Discere nihil aliud est, quam recordari." Cic. Tusc. I. 24. qui et alibi: "Homines scire pleraque antequam nati sint, quod jam pueri cum artes difficiles discunt, ita celeriter res innumerabiles arripiunt, ut non tam primum accipere videantur, sed reminisci et recordari." de Senect. 21. Loci vero Platonis, ad quos Cicero et Musurus respexerunt, sunt in Menone. p. 81, 82. Phædro, p. 249. et Phædone,

Habitentq; procul a multum trepidante tumultu
  Naïadum fluentis vicinam domum.
Et huic Academiæ nomen sit viros insignienti
  Æmulatione veteris, quam olim ipse ordinavi, 165
Pueris ingenuis docte confabulans,
  Eos admonens illorum, quæ ante ipsi sciebant.
Sed illa quidem nunc periit. Tu vero si novam exhibueris,
  Inde doctrinæ lampas accensa,
Parva ex scintilla, implebit plurimorum 170
  Mentes juvenum lumine purissimo.
In Roma sic iterum reviviscant Athenæ
  Ilisso Tybrim mutantes.
Tibi hæc si perfeceris gloria, Pater, cælum pertingens
  Ad fines usque ibit Hyperboreorum. 175
Quæ enim unquam lingua, tuam quodnam os famam,
  Vel oratorum, vel etiam poetarum,
Non celebraret? quænam abolebit ætas
  Late conspicuum talis facti splendorem?
Talia tui genitoris celebre, et proavorum 180
  Omnes apud homines nomen fecerunt, o Domine.
Te vero qui antecesserunt, inhonesta fama Pontificum summorum
  Diffusa est, ut qui omnino marte insanirent,

ubi Cebes ita Socratem alloquitur: *κατ' ἐκεῖνόν γε λόγον, ὦ Σώκρατες (εἰ ἀληθὴς ἐστι) ὃν σὺ εἰωθας θαμὰ λέγειν, ὅτι ἡμῖν ἡ ΜΑΘΗΣΙΣ οὐκ ἄλλο τι ἢ ἈΝΑΜΝΗΣΙΣ τυγχάνει οὖσα.* §. ιή. Vid. Max. Tyrii Diss. 16. et Davisium ad locum: item ad Tuscul. Disp. I. 24. Hæc vero a Pythagoreis didicisse videtur Plato. vid. Jamblich. c. 14.—*F.*

v. 168. Ἀλλ' ἡ *μὲν δὴ ὄλωλε*] *Νῦν δὲ τὸ μὲν δὴ ὄλωλεν*—in Epigram. Stratonis citati D'orvillio in Chariton, p. 197.—*M.*

v. 173. *ἀντί τοι*] Τοι hoc loco non ponitur pro Dorico, Σοί, ut opinor, sicut fit in versu, 174. sed, quemadmodum de ea Budæus dicit, ornatus tantum gratia, et explementi orationis; addi potest, *et versus.*—*M.*

v. 180. *γενετῆρος*] Laurentii Medicei; cujus erat filius Joannes, postea Leo X. Laurentius autem, ut supra diximus, Musarum amantissimus, per Joh. Lascarim, Constantinopolim ad Bajazetem à se legatum, bibliothecam suam Græcis voluminibus referserat. Paul. Jov. in vit. Leon. p. 35.—*F.*

v. 182. *βάξις κακὴ—κακοίχυται*] Ex Plutarch. in Lacœn. Apopth. p. 241. A. *κακὰ φάμα τοῦ κακοίχυται.*—*M.*

Καί τε φιληδούντων ἀνδροκτασίαις ἀλεγεινᾶις,
Καὶ κεραϊζομένοις ἄστεσι τερπομένων. 185
ΤΟΙΑ σὺ παρφάμενος πείσεις, σπεύδοντα παρορμέων,
Θεῖε Πλάτων· ἐπεί οἱ πάτριόν ἐστιν ἔθος
Εἰρήνην φιλέειν, ἐκὰς Αὔσονος ὠθέμεν αἴης
Ῥίμφα, ταλαύρινον βαρβαρόφωνον ἄρη,
Ἠδ' Ἑλικωνιάδων Ἑλλήνιον ἄλσος ὀφέλλειν 190
Ὀρπήκεσσι φυτῶν ἄρτι κυϊσκομένων.
Ναὶ μὰν εὐμεγέθους σέο μορφῆς ἐκπρεπὲς εἶδος,
Καί τε θεοῖς ἰκέλην ἀθανάτοισι φυὴν,
Καὶ γεραροὺς ὤμους, βαθυχαιτήεντά τε κόσμον
Παλλεύκου κορυφῆς κεῖνος ἀγασσάμενος, 195
Αἰδεσθείς τε σέβας πολιῶν, καὶ σεμνὰ γένεια,
Οὐ νηκουστήσει σῶν ὑποθημοσυνῶν,
Πειθοῖ θελξινόῳ κηλούμενος. ΑΛΛΑ' ΤΟΙ ὥρα
Πτηνὸν ἐῶντι θεῶν ἅρμα καθιπτάμεναι.*

v. 186. παρορμέων] Hoc ipsum quomodo vertere debeam, hactenus ignoro. Musuro significare videtur, *incitans*. Sed ego mallem pro eo παρορμῶν, contractum nempe ex παρορμάων. Παρορμάω enim est, *eadem statione utor*, ab ὅρμος *statio navium*; sed παρορμάω est *incito* ab ὁρμὰ, *impetus*. Si retineas παρορμέων, et sic metaphorice interpreteris, *in eadem statione sive aula cum Leone degens*; id nimis, nisi fallor, erit putidum. Musurum ipsum hic errasse quis ausit credere? Proximum foret et tolerabilius statuere, in editione Veneta (licet ei corrigendæ Musurus præfuerit) remansisse hoc erratum typographicum, παρορμέων pro παρορμῶν: nemo enim ad singules apices ita est Lynceus. Muncker. præf. p. 12.

v. 190. Ἑλικωνιάδων Ἑλλήνιον ἄλσος] i. e. Ἑλικωνιάδων seu Μουσῶν Ἑλληνίδων ἄλσος, *Musarum Græcarum nemus*. Ὀρπήκεσσι φυτῶν, &c. alludit ad Academiam Græcam, quam Leo modo instituerat. vid. ad v. 165. Hesych. Κυίσκει, συλλαμβάνει. Κυίσκεται, ἔγκυος γίνεται.—*M.*

v. 194. γεραροὺς ὤμους] Platonis nomen erat primum Aristocles: quod postea Platone mutavit Gymnasiarcha ἀπὸ τῶν πλατέων ὤμων.—*F.*

* Miror sane, unde Erasmus in Ciceroniano M. Musurum, cum "virum insigniter eruditum in omni disciplina-

Et delectati essent cædibus horrendis,
  Et populatis urbibus gauderent." 185
Talia tu admonens persuadebis, currentem incitans,
  Divine Plato; quoniam ei patrius mos est
Pacem amare, procul ab Ausonia repellere terra
  Celeriter durum barbaro cum strepitu Martem,
Et Heliconiadum Græcum nemus augere 190
  Surculis plantarum jam fructus habentium.
Magnæ profecto tuæ formæ decoram speciem,
  Et Diis similem immortalibus habitum,
Et augustos humeros, et demissis comis venustatem
  Penitus albicantis capitis ille admiratus, 195
Reveritusque sanctam canitiem, et venerandam barbam,
  Non respuet, quæ subjicias monita,
Suada flexanima delinitus——Sed tibi tempus est
  Alatum linquenti Deorum currum devolare.

rum genere" dixisset, tamen "in carmine subobscurum et affectatum" notaret. Hoc certe carmine nihil non modo gravius elegantiusve, sed nec distinctius dilucidiusve potest exquiri. Tale Aldo, Leoni, Gyraldo, Jovio ac cæteris omnibus fere doctis visum est: et Jovius quidem non dubitat "cum antiquis elegantia comparandum esse," dicere. D'orvillius in Animadvers. ad Charit. Aphrod. p. 348, carmen hoc *admirandum*, si tempus spectes, et Elegiam *magnificam* vocat. Ger. I. Vossius in libello de poetis Græcis, p. 84. "sane præclarum Musuri Cretensis ingenium testari (ait) pauca illa Epigrammata: inter alia illud Platonis operibus præfixum." Magnis hoc laudibus effert Munckerus in Præf. "nihil in hoc genere gravius, nihilque elegantius uspiam se legere" affirmans. Nec minoribus Dan. Heinsius in præfat. Pepl. Græc. Epigram. Musurus dignitatem Archiepiscopalem vix dum adeptus, morte præreptus reliquit anno 1517. In honorem deinde ejus, Romæ sepulti, hoc sepulcro epitaphion inscriptum est:

Antonius Amiternus Marco Musuro
  Cretensi,
Exactæ diligentiæ Grammatico,
Et rarræ felicitatis Poetæ, posuit.

A

REVIEW

OF

SOME PASSAGES IN THE PRECEDING ESSAY,

IN REPLY TO

Dr. G.'s SECOND DISSERTATION.

Τοιγὰρ τὰ μὲν δόξαντα δηλώσω· σὺ δὲ
Ὀξεῖαν ἀκοὴν τοῖς ἐμοῖς λόγοις διδοὺς,
Εἰ μή τι καιροῦ τυγχάνω, μεθάρμοσον.

SOPH. ELECT.

A

REPLY,

&c.

When I first submitted the foregoing Essay to the public, I hoped, though not for a general concurrence with me in opinion, yet for the pardon of those from whom I differed, and even for the favour of some lovers of ancient learning, to whom I flattered myself that my attempt would not be displeasing: one object of which was, to prove their just right to some grammatical remains of old Greece, of which they have long been possessed; and at the same time to shew, together with the *genuineness*, the true *nature* and *use* of those marks, which appeared to have been of late not properly understood.

Nor have my hopes on this occasion been altogether disappointed: my endeavours having met with the favourable acceptance of some scholars, though they have not escaped the censure of a few others from whom I have dissented, particularly of Dr. G., who hath expressed his displeasure against me in a book published a few weeks ago, when this second impression of my Essay was nearly finished, entitled "A Second Dissertation against pronouncing the Greek Language according to Accents. In Answer to Mr. Foster's *Essay on the different Nature of Accent and Quantity*." This title of his book immediately reminded me of the old observation, that error is allied to ambiguity. Of this

Dr. G. hath here given us an instance, by involving himself, and, as far as he could, the question, in the obscurity and ambiguity of the word *accents*. This word has been used in so many uncertain senses, that, as I before remarked,* it was necessary to determine and fix its signification, before it could be satisfactorily applied: and this I hoped I had done by confining it to *tone* alone, distinct from the present visible notation of it, and from quantity. Dr. G.† acknowledges that I did right in laying down this distinction. But it is not agreeable to him at all times to observe it. He therefore in his title has left it doubtful, whether by "pronouncing the Greek Language *according to Accents*," he means, *according to the common perverted use of the present accentual marks;* or, *according to that ancient and true use of them*, for which I contend. If he means the words in the latter sense, I dissent from him as widely as he does from antiquity: if he intends the former, he well knows that I agree with him, having expressly condemned‡ the vulgar misapplication of the marks, and carefully shewn that, as they *did* not and *could* not originally belong to quantity, so neither should they be referred to it now, or considered as the notations of a long time. However, in both senses, he should have said, "according to the *accentual marks*," not "according *to accents*." But the words of the title, as they now stand, are false in one sense, and true in another; and therefore admirably suited to the purpose of again entangling the question, which was unravelled.

—— Ἀλλὰ σὺ ῥῦσαι ὑπ' ΗΕΡΟΣ υἷας ΑΧΑΙΩΝ,
Ποίησον δ' ΑΓΘΡΗΝ, δὸς δ' ὀφθαλμοῖσιν ἰδέσθαι,
Ἐν δὲ ΦΑΕΙ καὶ ὄλεσσον.

Let his positions and arguments be set in a clear light,

* Introd. to Essay.
† Second Diss. p. 81.
‡ Essay, p. 139, and in many other places.

that I may be sure I understand them; and to the force of them (should it even be to my own confutation) I will readily submit. Truth is my object in this inquiry, not triumph: and truth I shall gladly embrace, whether I am indebted for it to my adversary's discovery or my own.

And, indeed, when I published my thoughts on this subject, it was with the hope, not that I should establish every thing, which had occurred to me upon it, as right; but that, after having cleared the question from some intricacy with which it had been perplexed, and shewn what was *false*, I might perhaps be more fully informed by others in what was wholly *true*. I should therefore have thankfully received any farther lights thrown on those points which I had not rightly seen. But this advantage of better instruction in some articles, which I hoped to derive from my opponents (if any should arise) I have not yet received; having met indeed with some censure, but very little information.

But this displeasure of Dr. G. is not, it seems, so much on account of *himself*, as of the *University*, for whose injured name he cannot help feeling much resentment, though little for the confutation of his own opinions. The name of the *University* is therefore the first thing urged against me. In doing which, he hath endeavoured to divert in some degree the public attention from his own mistakes (most of which he hath prudently by his silence acknowledged and renounced, though a few he still maintains) and attempted therefore to blend the cause of the *University* with his own: which however I know not that either the *University* itself, or the public, doth conceive to be one and the same. But it may be convenient for him, that the inquiry should now be, not whether *his* principles or *mine* are right, but whether the authority of a great University should not outweigh that of an humble individual. And so Dr. G. steps aside, and in some measure evades the question between himself and me, by leaving me to another with the University.

This question with me he hath in another sense likewise evaded, as far as he can, by shifting it from one point to another totally different. For let it be remembered, that his original position was, "that the present system of accents is not founded on the genuine pronunciation of the Greek language, which was agreeable to quantity, but on a corrupt pronunciation, which began and increased in later ages."* My position, on the other hand, was directly opposite: "that the present system was fixed in an age of pure Grecism, was agreeable to quantity *then*, and may be so *now*." This was the main point in dispute between us: and, not to mention several other articles wherein we widely differed, a very material one this was; though any one now upon seeing the state of the controversy, as lately represented by him,† would imagine that our sentiments on this subject had all along coincided, and therefore wonder why I should have been at the trouble of writing so many pages in combating a shadow. But most of those former points appearing to him at present no longer defensible on his side, he *now agrees* with me, and would have it likewise supposed that he *agreed* with me *before*. However, his present agreement with me, or rather renunciation of his former opinions concerning the *genuineness* of our present system, I accept, with observing, that he now turns the question from the *faithfulness* of our marks to the modern *use* of them, from the *authenticity* of our system to the *expediency* of its practical application in England: which are questions entirely distinct from each other. I foresaw that an opponent, when pressed hard on the article of their *authenticity* and right position, would be very likely to give that turn to the controversy, which Dr. G. has now given it: and accordingly, that two different points might not be confounded together, I carefully premised the limitation

* These are the words in which Dr. G. draws up his conclusion from the premised arguments, in his former Dissertation, p. 145.

† Second Dissert. p. 77, 78.

of my former subject of inquiry, by declaring that my main object of discussion then was, to find out, "as a *fact*, what the ancient pronunciation was:* and whether our present marks were faithful notations of it."† But since that is now settled, and by silence conceded to me, I am not unwilling to follow the question in that direction, which Dr. G. has now given to it; having indeed already touched on this part of the subject in the last chapter of my Essay, and being ready to advance much more, than will probably be required of me, upon that or any of those points, on which he has insisted in his Second Dissertation.

The first thing which there appears against me is the name of the *University*, on which, however foreign from the merits of the cause between us, Dr. G. has written (and perhaps, because it is foreign) with more zeal than on any thing respecting our question. To this part I no more decline an answer, than to any other of his book; acknowledging, that the *authority* of an University must, in every literary case, be allowed to have great weight, and is not wantonly to be disputed. But on this occasion I conceive the far weightiest *authority* to be on my side. I say nothing of arguments and *reasons:* I mean here authority of *persons;* the authority of every eminent scholar, except that visionary man Isaac Vossius, from the age of Aristarchus down to the present time. Particularly in respect to modern grammarians, I shall not, I trust, justly give offence to any man, if I place Budæus, H. Stephens, Salmasius, Grotius, Casaubon, Hemsterhuis, Wesseling, D'orville, Alberti, Valckenaer, (not to mention some very respectable names at home) in a rank of learning and judgment superior to those modern teachers and editors of Greek, with whom I am now concerned. And if therefore they charge me with rudeness for questioning themselves, I will retort the same charge on them, for questioning their superiors. For, to

* Essay, p. 156. † Ibid. p. 181.

depart from the uniform and established practice of those great scholars, is at least calling the propriety of it in question. If they do not dispute it, nay, if they do not disapprove it, why reject it?

The more weight is allowed to the *authority* of an university, the more necessary it becomes to point out any thing that is really defective in its practice: because the sanction of such a name may propagate and establish the defect. Had maimed Greek copies come from a press at Birmingham, at Norwich or Gloucester, or even at London, it might not have been worth regarding. And this, perhaps, was the reason, why Dr. Twells took no notice* of the suppression of accentual marks in that edition of the Greek Testament which was inaccurately published at London, in the year 1729. Such an omission, authorised only by a common press, may be confined to those particular copies so printed: the credit of the press is not sufficient to influence others to follow such an example. But that of a great university, (the credit of which *is*, at least *ought* to be, the highest in ancient literature) if it adopts an error, is sure to spread it; *plus exemplo, quam errata nocet*, its influence is powerful and extensive: and on that account, whenever its example is not right, it more particularly requires reformation.

The charges, which I have drawn upon myself by my manner of mentioning the university, of *self-conceit*,† *opprobrious language*,‡ *indecency*,§ *acrimony*,‖ and *great assurance*,¶ in falsifying a testimony, are what I should be as unwilling to return as to deserve.

The four first of these being *general* charges, and urged in the common language of controversy, I shall leave to themselves; especially as I perceive that I share in them with a better man** than myself on a like

* Pref. to Second Dissert. p. v.

† Ibid. p. v. and Dissert. p. 89.

‡ Ibid. p. 11.

§ Ibid. p. 14.

‖ Ibid.

¶ Ibid. p. 18.

** Some of the terms of reproach, in which Bp. Gardiner enforced his

occasion: the last being *particularized* by a fact does, on that account, better admit an answer, as on account of its severity it certainly requires one.

I am accused "of citing Mr. Cheke's declaration on my side, which he not only did not make, but which cannot even be* inferred from any thing which he has said on this subject." How is this gross charge against me supported? Why thus: "*Accents* came not within that professor's proposed subject of inquiry in his 'exposition of the *forma totius rei*,' and I *myself acknowledged that they had no share in the dispute between him and Bishop Gardiner.*" I did so: they could not be disputed; for no scholar, that I know of, engaged in that controversy, dreamt of their being wrong: but though they were not a point in *dispute*, nor included within the *proposed* subject of discussion, they yet *occasionally* were mentioned in the course of it, as appears from two passages cited by me,† where Mr. Cheke's declaration is not *inferred*, but *expressed*, in favour of my cause. A man of Dr. G.'s erudition is surely not to be told, that the contents of almost all books exceed the outlines marked by their authors at their entrance upon the subject; and that it is impossible therefore to judge of what may *occasionally* arise from what is *professedly* laid down as the general argument. This I have myself found to be the case in every book which I have yet perused. Which shews only, that a person, before he asserts what a treatise doth, or doth *not* contain, should know somewhat more than its title, introduction, or first chapter; which may,

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edict, in answer to Mr. Cheke's remonstrance, are these: *arrogantia*, p. 163; *philautia*, 165; *inanis loquacitas*, ibid.; *irreverens illusio*, ibid.; *linguæ virulentia*, 213; *arrogans licentia*, ibid.; *superbia et petulantia*, ibid.; *audacia*, 214; *temeritas*, 217. Dr. G. in Second Dissert. p. 89, where he does me the honour to join my name with Mr. Cheke's in the charge of unhandsome and contemptuous expressions, seems to think that the professor was not only smartly, but justly reprimanded by the bishop in that answer.

* Pref. to Second Diss. p. xv.

† Essay, p. 199. 203.

indeed, acquaint him with the *forma totius rei*, but not with the *tota res*. Whatever Dr. G. may conceive of the professor's work, from the premised exposition of it, certain I am, that, before I published my Essay, I did read, and do read there now, the following words: *Neque video quid doctis relinquatur ut mutent, non in verbis, non in sonis, non in spiritibus, non in* ACCENTIBUS, *denique in nulla ne minima quidem linguæ parte.** In which words, if I am capable of interpreting them rightly, Mr. Cheke declares, that "he sees not what is now left for scholars to alter in the Greek language, either in the words, the sounds, the spirits, the ACCENTS, or any the minutest part of the language." He speaks of that artificial form of the language, in which he received it, and of which our present visible accentuation made a part.† And he not only here says, that this part is to be kept inviolate, but in another passage affirms, that it was actually applied to its proper use in pronunciation, consistently with quantity, by his friends and scholars. *De multis, qui hodie hujus linguæ studiosi sunt, asseverare possum, illos omnem hanc pronunciationis formam ita tenere, ut verum literarum sonum,* QUANTITATEM, ACCENTUM, *summa cum facilitate ac suavitate eloqui possint.*‡ By these words I have supposed that Mr. Cheke says: "I can affirm of many Greek scholars at present, that they are so far masters of my method of pronunciation, as to be capable of expressing the true sound of the letters, their QUANTITY, their ACCENT, with the greatest ease and sweetness." If, in this construction, I have faithfully followed the sense of my author, the reader will see, though Dr. G. cannot,§ *upon*

* De pronunc. ling. Græ. ad Steph. Episc. Vinton. p. 258. edit. Basil. Ann. 1555.

† "Nunc autem lingua hæc a populari loquendi forma ad artificium quoddam deflexit, et certam habet formam, propriamque ideam suam, ad quam consequendam laborant docti. Neque video quid doctis relinquatur ut mutent," &c. id. ibid. He speaks of the language here, as being no longer a popular one, but subsisting only in material characters, and therefore settled and invariable.

‡ Ibid. p. 284. edit. ead.

§ Pref. to Second Dissert. p. xvii.

what good foundation Mr. Foster could produce Professor Cheke for an advocate in his cause: nor will he, I presume, think that I have, by *a too hasty inference, and with a good degree of assurance, given this* [testimony of Mr. Cheke] *to my readers for a certain fact.** I did give it as a fact, and a most certain one it is. If those words, cited above, are *not* in Mr. Cheke's book, I am guilty of forging them; or, if they are retracted, or contradicted by him in another part, I am inadvertent in not comparing them with that part: but if they *are* there, and not retracted in any other place, I am unjustly accused, with more haste than a good and considerate man ought to use in so heavy a charge, of impudently asserting a false fact.

When Dr. Bentley wrote his famous epistle to Dr. Mills, he did not formally propose to write upon the Greek accents: but yet a sentence relating to them accidently came from his pen, which Dr. G. has given us in his title. I will not say to him, "that this declaration about accents is *not* in Dr. Bentley's epistle, because they are not comprised within the *forma totius epistolæ.*" I read it there, and accept it as Dr. Bentley's, with all the deference which is due to that great master of ancient learning. But I doubt, whether by the *ratio hodie præpostera atque perversa Græcorum accentuum,* he did not mean *the absurd and perverted modern method of using them:* if that was his meaning, I am entirely of the same opinion, my declaration of which I have very often repeated. But if he meant otherwise, and really intended *the present system of Greek accentual marks,* I should be glad to learn what his *reasons* were for that opinion: if his reasons were the same with those assigned by the common followers of Isaac Vossius, and he had even published them, I should have ventured, perhaps, to examine them; and, after examination, should certainly have rejected them. If, however, Dr. Bentley's sentiments, concerning our system,

* Preface to Second Dissert. p. xviii.

did really, at the time of his writing to Dr. Mills, agree with those of my adversaries, it is evident that he changed them afterwards: for, in another piece, written by him in his later years, professedly on a subject of metre and rhythm, he considers the Greek accents as certainly differing* from the Latin (the accommodation of which two is the consequence of every alteration proposed by the scholars of Isaac Vossius), without hinting the least suspicion of their present visible system being vicious or corrupted. Undoubtedly he did not what my opponents have so frequently done, consider the mark of an acute as at all concerned with the quantity of the syllable on which it appears; and laughs at Le Clerc, on the supposition that he had made a mistake of this kind in placing ἕκαστος, as a Cretic foot, at the end of a trimeter iambic.† Dr. Bentley's authority, therefore, in this cause will hardly be allowed to conclude any thing against me.

But still less will the words of Scaliger, produced by Dr. G.‡ be found to conclude against any thing which I have advanced. He hath not, indeed, so much profited as he might have done by that admirable book, to which he was directed by my Essay, and which he owns he had not read when he published his former Dissertation. For, observe now, what an use he makes of that book. He finds in it a passage (of which he thinks I was ignorant, though I referred to it in my Essay§)

* De metr. Terentian. p. 16, 17.

† "O hominem eruditum, qui senarium claudi posse credidit vocabulo ἕκαστος: mirum ni verba, non quantitate syllabarum, sed accentuum ratione metitur." *Emendat. in Philem. et Menand.* § lxiii.

‡ In Second Dissert. p. 5—11.

§ First edit. p. 174. "He (Scaliger) says, indeed, that if the nice tonical pronunciation of the ancients could be expressed by a modern, it would be disagreeable to our ears. It might have been so to his. But that is beside our present question." On the same passage, to which I then alluded, I have more freely remarked in p. 358 of the 2d edition, which was printed before the publication of Dr. G.'s Second Dissertation.. And when I declare that I wrote those remarks long ago, I appeal (if it should be necessary) for the truth of it, to the learned Dr. Taylor and Dr. Barnard, who kindly perused those papers of mine, which contained them, in the middle of the last summer.

wherein Scaliger attempts to prove that the Greek accents are, in some of their places, improper; and from thence he takes occasion to shew the falsity of an assertion of mine, which I never made, viz. "that the opinion concerning the impropriety of the Greek accents was first started by Isaac Vossius." This was never in my mind, nor on my paper. But Dr. G. often imputes to both what never belonged to them: as in this case. For I knew that Scaliger had long before (as I have shewn) called in question the propriety of the accents themselves in certain positions. And what I said of Vossius was, that, "as far as I was able to discover, the faithfulness and propriety of the* *accentual marks* was never much doubted before his time." Which is true,† at least as far as Scaliger is concerned. For Scaliger acknowledged the faithfulness and genuineness of the marks (which Vossius afterwards disputed), and argued against the tones themselves, on the very supposition that they were truly denoted and represented to us by their present marks. The difference here is this: Scaliger took it for granted, that the old Greeks *did* apply their tones to those syllables on which the *virgulæ* now appear; Vossius thought that they did *not* so apply them, but to other syllables. Here then Dr. G. is guilty of the old mistake of confounding the word *accents* with their visible *marks:* into which he ought not to have fallen, after having been so particularly cautioned‡ against it; nor so soon to have forgotten that distinction, which he acknowledges I made *with a very good*

* Introduct. to Essay.

† There may have been some learned men of the same opinion with Isaac Vossius, before his time, whom I do not know. But whoever they were, they had not sufficient credit and authority to recommend their opinions: and that made me say, that the authenticity of our marks, as far as I was able to discover, was never *much* doubted before Isaac Vossius. And so Henninius: "Viderunt equidem viri doctissimi, sed paucissimi, Græcismum male subinde pronunciari; veruntamen nemo unquam eruditorum illud inquisivit—solus Vossius V. Cl. ante annos hos forte decem masculè hanc corruptelam notavit, sed strictim et paucis." Præf. p. xii.

‡ Introd. to Essay.

design, viz. *to guard against ambiguity*.* But that ambiguity doth here furnish him with the means of making me, by the help of altering my written words, appear ignorant of the history of my question. This method of serving a controversial purpose, by changing an author's words in a sentence quoted (as hath been done here), or by suppressing that part of them which is not convenient to an hypothesis (as hath been done by the same person in a passage† from Alexander Aphrodisiensis), I must not, perhaps, call *disingenuous*; for the expression is unhandsome. May I be allowed to say, that I think it *wrong?*

My foregoing words, concerning the younger Vossius, have fared in a like manner with the next which Dr. G. produces ‡ from my Essay, and applies to himself and his own arguments; neither of which did I mention in those pages, or had in my mind: for I was there considering what had been inferred from Dionysius by another objector. That passage of Dionysius did indeed lead me to another ‖ which Dr. G. had twice cited: and which, as it now stands, explained in connexion with the context, carries a sense very different from that which it appeared to have, when given before in a detached form.

Another passage of Dionysius, no less perspicuous than curious, which I truly did § apply to him, he thinks ¶ that I have mistaken. But to that interpretation of it which I have given, and which to Dr. G. *appears forced and unnatural*, I find myself obliged to adhere for the following reasons, which readily present themselves from the context. I before, indeed, in order to avoid an unnecessary prolixity, omitted to produce them; which now, however, as they seem to be required by Dr. G., I will explain. But first let it be observed, that

* Second Dissert. p. 81.

† Essay, p. 6. 98.

‡ Second Dissert. p. 13. cited from Essay, p. 82. 85.

‖ Essay, p. 85.

§ Essay, p. 2. note.

¶ Second Dissert. p. 20—27.

the two things, compared in it by Dionysius, are now allowed to be, as I stated them, "Oratorical or common discourse with musical expression," not as he before stated them, "Prose with poetry." This correction then he admits. Let us see whether he will not now find reason to admit the other. Dionysius, inquiring into the particulars which constitute agreeable and sweet composition, says, * "the consideration of oratorical or common language hath been looked on as having somewhat of a musical nature; differing from vocal and organical music, not in *quality*, but *degree*. For even in discourse, the words have melody, rhythm, variation, and grace." Here then they both agree τῷ Ποιῷ, in *quality*. How do they differ in τῷ Ποσῷ, in *degree?* The particulars of their difference in this respect, in degree of μέλος, he proceeds to shew very distinctly. "The melody of discourse is measured by one *diastema* or *interval* called the *diapente*, ὡς ἔγγιστα, at a mean computation. But organical and

* Μουσικὴ γάρ τις ἦν καὶ ἡ τῶν πολιτικῶν λόγων ἐπιστήμη, τῷ Ποσῷ διαλλάττουσα τῆς ἐν ᾠδαῖς καὶ ὀργάνοις, οὐχὶ τῷ Ποιῷ. Καὶ γὰρ ἐν ταύτῃ καὶ μέλος ἔχουσιν αἱ λέξεις, καὶ ῥυθμὸν, καὶ μεταβολὴν, καὶ πρέπον. ὥστε καὶ ἐπὶ ταύτης ἡ ἀκοὴ τέρπεται μὲν τοῖς μέλεσιν, ἄγεται δὲ τοῖς ῥυθμοῖς, ἀσπάζεται δὲ τὰς μεταβολὰς, ποθεῖ δ' ἐπὶ πάντων τὸ οἰκεῖον. Διαλείπτου μὲν οὖν μέλος ἐνὶ μετρεῖται διαστήματι τῷ λεγομένῳ ΔΙΑ' ΠΕ'ΝΤΕ, ὡς ἔγγιστα, καὶ οὔτε ἐπιτείνεται πέρα τῶν τριῶν τόνων καὶ ἡμιτονίου ἐπὶ τὸ ὀξὺ· οὔτε ἀνίεται τοῦ χωρίου τούτου πλεῖον ἐπὶ τὸ βαρύ———— Ἡ δὲ ὀργανική τε καὶ ᾠδικὴ μοῦσα διαστήμασί τε χρῆται πλείοσιν, οὐ τῷ ΔΙΑ' ΠΕ'ΝΤΕ μόνον, ἀλλ' ἀπὸ τοῦ ΔΙΑ' ΠΑΣΩ'Ν ἀρξαμένη, καὶ τὸ ΔΙΑ' ΠΕ'ΝΤΕ μεληῴδεῖ, καὶ τὸ ΔΙΑ' ΤΕΣΣΑ'ΡΩΝ, καὶ τὸ ΔΙΑ' ΤΟ'ΝΟΝ, καὶ τὸ Ἡμιτόνιον, ὡς δέ τινες οἴονται, καὶ τὴν Δίεσιν αἰσθητῶς. Sect. xi. περὶ Συνθ. Dr. G.'s friend, Isaac Vossius, in his book *de Poematum cantu*, hath explained this passage, concerning the number of tones used in discourse, which is in that respect different from music, in the following manner: "Vox in communi sermone ut plurimum intra *diapente* subsistit, ita ut neque plus tribus tonis cum dimidio intendatur, neque majore intervallo infra communem loquendi modum deprimatur." He says in another place, "in Cantu latius evagari sonos, quam in recitatione aut communi sermone, utpote in quo vitiosum habeatur, si vox ultra *diapente*, seu tres tonos et semitonium, acuatur." Mr. Upton hath quoted this on the foregoing passage of Dionysius. Vossius and Upton do both therefore interpret it, as I have done, and refer the whole to the wider compass of tones used in music than in discourse. If however it should mean this, "that music uses *more kinds* of intervals, than common discourse;" this sense would equally suit my general purpose, and favour my main argument.

vocal melody [to which lyric pieces were set] uses more *diastemas*, not confining itself to the *diapente*, but taking in the *diapason* as well as the *diapente*, the *diatessaron*, the *diatonon*, with the *semitonion* and *diesis*." Whoever understands the meaning of these technical terms (and any one may understand them by looking into Dr. Wallis's Ptolemy, or the collection of Meibomius, and probably a hundred other books) well knows that they relate to tones considered *numerically* in their ascending or descending, with their division of *semitonion* and subdivision of *diesis*. This is my reason for supposing that the word Ποσῷ above signifies, *in number*. I well know that Ποσότης doth signify any other, as well as a *numerical*, degree: but I think not here; because the illustration of our Ποσότης in this passage is made by words, which belong to *number* only. I therefore still imagine, that I have the authority of Dionysius for saying, that *oratorical or common discourse differs from music, not in the quality, but number of sounds*. Every thing which Dr. G. in quarrelling with my word *number*, says in opposition to it, amounts only to this, "that there is *a greater quantity* of μέλος, ῥυθμὸς, &c. in music than in discourse." I never denied it; and now say the same. But the difference between us lies here: he stops short, and says not in *what* this greater quantity of melody, this *more* consists: whereas I try to shew from the following words of our author, which he overlooked, that this *more* consists in a *greater number* of tones, or in *more kinds* of intervals. But in whatever manner, or degree, the Διαλίκτον μέλος may differ from that of *music*; whether it has five, fifteen, or only two tones; the particular number is indifferent to me and my question. Let me be allowed but one and a half, and that will admit elevation and depression enough for all the purposes of my argument. This was all which I desired to deduce from the words of Dionysius; and this Dr. G. readily grants to me.* Why then

* "Both sides allow that each accent, considered of itself, is capable of two modifications in point of time; and may be varied to the compass of four

dispute with me the interpretation of the passage? He is unwilling, that too much assistance should be "borrowed from music to explain the doctrine of accents;* because this will confound vocal utterance with singing."† I will rid him of those fears; because I can engage to explain my whole subject, on the scanty allowance, which I mentioned above, of but one tone and a half, for a Grecian voice, out of the διὰ πέντε of Dionysius: and there cannot be much danger from thence of common pronunciation being so modulated as to become a song. But after all, what so great assistance hath been, or need be, derived from music on this occasion? The chief and almost only help from musicians which I have had, or required, is an explanation of those terms, which grammarians borrowed from them and used on this subject. Yet this I ought to own has been an advantage. For if I had not defined and fixed the sense of them on such incontestable authority, my question, I am persuaded, would have been still embarrassed, and many points still disputed, which are now ‡ given up. He is therefore displeased with the very mention of a ‖ musical term,

and five notes." Second Dissert. p. 78. This is one of the points in which he now *agrees with me*, according to the sense of the word *agreement* explained above.

* Pref. to Second Diss. p. i.

† Sec. Diss. p. 42—46. 84. Which pages if I were to transcribe, many sentences in them would make such an appearance, as those concerning metre and rhythm given from his former Dissert. in my first chap.

‡ Second Dissert. p. 77, 78.

‖ As the word ὀξὺς, with its derivatives, is invariably used by the best Greek writers to express the acute tone in common speech, it seemed highly necessary in this question to determine very exactly the sense of it. When for this purpose I have recourse to the musical writers, and shew from them that it signifies a *high* tone without any consideration of *length*, I am then told (Sec. Diss. p. 84.) that *vocal utterance is not singing, and every thing musical is not music*. When then I shew, that this word in its original and consequential, its common and rhetorical, its ordinary and figurative sense, constantly implies haste and *quickness*, I *might then have spared myself the trouble of proving what nobody doth or will deny*. It cannot well be denied now, but the negation of it was implied before, and is so still by those who annex *length* as necessarily joined with the acute. But if the foregoing method of finding out what ideas were by the ancients affixed

because the clear musical explication of such words as φθόγγος, τόνος, τάσις, ἐπιτείνομαι, ἀνίεμαι, ὀξύτης, βαρύτης, διάστημα, κ. τ. λ. hath greatly tended to the confutation of his doctrine.

But if I should go a little farther than the mere explanation of these grammatical terms, why should *I* be debarred the means of illustrating a few positions by arguing from the power and use of a musical instrument to that of the voice in speaking? Dr. G. seems to forget, that Scaliger, in that very passage which he cites,* and much commends, has taken the same method. And with good reason. For as all musical sounds within a certain compass may be expressed by the voice, so there is no common pronunciation, which may not be examined musically, and set to musical notes. Every sentence uttered at the bar, on the stage, in the pulpit, or in conversation, is as capable of musical notations, as that line of Virgil which Scaliger has represented by them.† And yet, because all vocal utterance may be set to notes of singing, it is not therefore a song, as Dr. G. thinks.‡ As long as the voice, in rising or sinking from one syllable of a word to another, exceeds not the *diapente*, which Dionysius assigns to discourse (or whatever other compass may be assigned more exact), it may rise and fall within that compass, without the least appearance of chanting; and every word will at

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to their words, is not the right one, what other way will Dr. G. point out? *Quid dem? Quid non dem?* Are there a set of authors still unexplored among the Florentine MSS. by which we shall find that *magnus* signifies *little*, μακρὸς *wide*, εὐρὺς and ὀξὺς *long*?

* "Quamobrem non liceat mihi vocem tollere in quarta a fine, nulla ratio musica potuit persuadere: possunt enim eodem tenore tam in VOCE, quam in TIBIA, aut FIDIBUS, deduci multæ vel breves vel longæ."—*De caus. ling. Lat.* c. 58. apud Second Diss. p. 8.

† Essay, p. 156.

‡ "What may be expressed by mere sounds, cannot equally be expressed in the pronunciation of words and syllables. On this is founded the difference between vocal utterance and singing. When words are set to music, then they are sung, and the modulation is strictly musical. But when words are only uttered, then the modulation is only said to be musical."—Second Diss. p. 42.

the same time admit a musical notation, its sound may be considered in a musical light, and referred to a musical instrument, as well as the words of any song set by the wildest Italian composer, to an air in the most excursive strains.

Whether the Ποικιλία attributed to the Greek accents by Dionysius, in a passage cited by me,* be understood in that plain sense which I have given, or in Dr. G.'s more *comprehensive* signification, which he with the help of a conjectural alteration proposes, I must leave to the judgment of the reader; who yet must perceive, however he may determine this point, that the Ποικιλία either way will ultimately come to the same, and equally favour me. For if "composition is to be diversified by combining words together with various accents," there must be, I presume, a *variety* in the accent of words before they are combined, which consequently supposes, in the general tones of the language, that Ποικιλία, which I have imagined to be different from the *Rigor et similitudo* of the Roman accent, as described by Quinctilian. And this general *variety* will be a good reason, why Dionysius should advise writers properly to avail themselves of it; which direction he would not perhaps have given, had there been in his own language the same stiffness and uniformity of tone, which Quinctilian perceived in the Roman, confining the accent to *two* places instead of *three*, and *those two* subject only to two or three simple rules, while the Greek is hardly reducible to twenty.

Be this Ποικιλία however accepted in whatever sense any one shall prefer. I am not in the least solicitous about the success of that word (whatever stress Dr. G.

* Essay, p. 86. Ῥυθμοί τε ἄλλοτε ἄλλοι, καὶ σχήματα ποικίλα, καὶ Τάσεις φωνῆς αἱ καλούμεναι Προσῳδίαι διάφορα κλίνουσαι τῇ Ποικιλίᾳ τὸν λόγον. In the last clause of this sentence, Dr. G. proposes from conjecture to read κλίνουσι instead of κλίνουσαι, and at the same time to disjoin it from its present subject τάσεις and Προσῳδίαι with which it now stands immediately and solely connected, and to refer it equally to all the preceding nominatives. Second Diss. p. 34.

may imagine * that I lay upon it) in my application of it to account for that *arbitrary and preposterous irregularity* "in placing and changing the places of accents, which the present system prescribes." † For the whole of this preposterous variation is defended by positive proofs, some of which are produced in my Essay, from the ancient grammarians, and admits of one general solution, which I have likewise there given, and on which I own I do lay great stress. For what is this *irregularity* objected to them? *Irregularity*, if it means any thing, signifies a deviation from *rules*. But from what *rules* are the Greek accents said to deviate? From none, that I have ever known alleged, except the Roman. And from the Roman rules they must depart, if the accents are Greek. Because the testimony not only of Quinctilian, but of the other old Latin grammarians, expressly asserts, "That the Greek accents differed in their position from the Roman."

What is to be done by my opponents with this ancient testimony, which so straitens them? They will *not* admit it. The Latin grammarians, it seems, are not competent judges of this difference, which they think they observed in *two* languages, which they every day heard. Dr. G. boldly ‡ rejects the testimony of Quinctilian, as cited by me.§ It is a pity he cannot entirely exclude that distressing passage from Quinctilian's book, on account of its not being included within that author's *forma totius operis*; or shew the sentence is wanting in some Medicean manuscript, or alter it by a conjectural emendation. While it stands as it does, it is untoward, stubborn, and utterly unmanageable by the followers of Vossius and Henninius. Dr. G. is much out of humour with it, and determined it shall not pass without some stricture; he therefore gives it an ugly name, and calls it "very difficult," ‖ though it is as perspicuous a sen-

* Second Diss. p. 27.

† Ibid. p. 29.

‡ Ibid. p. 38.

§ Essay, p. 151.

‖ "This passage hath considerable *difficulties*." Second Diss. p. 36. But yet how soon does Dr. G. himself clear up these difficulties, when he immedi-

tence as any in that author's works. It is not easy, it seems, for Dr. G. to conceive, how the difference between the *Greek* accents having *three* places, and the *Latin* having only one less by being limited to *two*, could occasion a difference in the harmony and sweetness of the two languages.* Now whether I could conceive this or no, I should believe it as a *fact* (as I do a thousand other facts on proper authority, though I form not clear conceptions of them) upon Quinctilian's word; because he certainly understood both languages better than we do, and knew the sound of both from the mouth of Greeks and Romans. But I not only *believe* it on that account, but *conceive* it very clearly from my own ear: because in our own language, which admits the accent on the *last*, as well as on the other syllables of words, if in reading any well-turned sentence I remove the final accent from all oxytones, and so make them barytones, I perceive that I invert and confound the modulation of the whole sentence. To say there is none, or not much, difference between the Greek and Latin accent, is saying there is but little, if any, difference in arithmetic between three and two. The real difference of Greek and Roman modulation, agreeable to Quinctilian's remark, is briefly and strongly characterized in a late work by a very celebrated prelate, where he distinguishes between "the pure and flowing sweetness of the *Attic* modulation, and the strength and *grave severity* of the *Roman* tone."†

Before Dr. G. had disputed the truth of Quinctilian's assertion, he should first have proved the falsehood of that position of mine, "that as the affair of the ancient

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ately adds; "It would not be an easy matter to say what Quinctilian meant by a *Similitudo* of accents, if he had proceeded no farther. But he hath explained himself by saying, that the Greeks placed the acute and circumflex upon the last syllable, which the Latins never did, and that, upon this account, the Latin accents were not so sweet as the Greek." P. 36, 37.

* Ibid. p. 37.

† The Doctrine of Grace, vol. i, p. 74, first edit.

tones was a matter of fact of antiquity, the *ancients* themselves were the proper evidence of it."* I might have added, too, the *only* evidence. I was aware, that if my Essay should meet with opponents, they would probably endeavour to evade the force of ancient testimonies, by confronting them with some modern, to which they might appeal: and, therefore, I premised that *caveat* above (the reasonableness and truth of which is not as yet questioned) against all such appeals. Our †Gataker was an admirable scholar, and, perhaps, the best critic our country ever produced, before the great Bentley. But he never *heard* a Greek or Roman pronounce their own language any more than Dr. G. or myself. But Quinctilian *heard* both: for Rome, when he lived and wrote there, was full of Greeks. And all testimony in a case of sound depending on *the sense of hearing*, he who delivers this testimony from his own *sense*, must be allowed to have more weight than another who has *not* that advantage; and this according to the acknowledged principles of Mr. Locke.‡ There are, indeed, some points in which a modern grammarian may deserve more attention than an ancient, even in what concerns that ancient's own language. The modern may compare the ancient grammarian with himself and with other ancients, and by those means detect an error even in Cicero or Quinctilian himself. And this, I think, has been done, in some cases, by a few accurate modern scholars. But then this detection depends on the examination of one old authority opposed to another. Let this method of confuting an ancient be tried in the case before us. "Quinctilian was not infallible."§ True; he was not. And, on that account, if his testimony had on this occasion contradicted that of the other Roman grammarians, I should by no means have urged it as decisive. But when it is in this article confirmed in the fullest manner by their universal con-

* Introd. to Essay.

† Dr. G. appeals to him against Quinctilian.—Second Dissert. p. 40.

‡ Human Under. b. iv. chap. 11. §. 5. and chap. 15, 16.

§ Second Dissert. p. 40.

currence, I cannot but acquiesce in his authority on *this* point, without acknowledging his infallibility in *all*. Those who agree with him in affirming the Latin accent to be different from the Greek, are Diomedes, Macrobius, Priscian, Donatus, Sergius, Maximus Victorinus, Servius. Some of these I cited, * and more might easily have been produced in confirmation of the *difference* of those two things, which every alteration of my opponents, if it were to take place, would make the *same*. This difference, which is universally asserted by the ancients, is likewise acknowledged by the best moderns. Does not Dr. G. see this is admitted by the two Scaligers, in those very passages † which he cites from them in his answer to me? If he overlooks it, I will not, but will take their testimony, and add to it, if it should be required, the suffrage of many other learned moderns. On this single point of *difference* I am willing to rest my defence against all the objections of Henninius, and most of Dr. G.'s: because those objections, if they were valid, must end in abolishing this *difference*, and leave the accents of both languages the *same*.

But Quinctilian, with all the train of Roman grammarians after him, was mistaken, in thinking there *really* was that difference between the accented Greek, and unaccented Roman, ultimate, which he suggests. For *if this point be accurately considered, no such difference will be found.*‡ I shall be glad to join with Dr. G. in any *accurate consideration* which he shall propose. Quinctilian then was not subtle enough to see that this difference he speaks of is, after all, only *nominal*. Why? "because Θεὸς is, *in effect*, a barytone, as well as *Déus;* and so is Θεοῦ as well as *Déi:* in Θεὸς the grave mark no doubt denotes a grave tone; and the circumflex of Θεοῦ, when resolved into its constituent parts, *i. e.* an acute and a grave, makes the word end, as all Latin words do, in a grave, thus, Θεόὺ." It does so: but still an acute is on the last syllable of Θεόὺ (which never is on a Latin

* Essay, p. 152, *seq.* † Second Dissert. p. 5—11. and p. 71—73.
‡ Ibid. p. 38.

ultimate), though followed by a grave on the same syllable. The word is indeed closed with a *grave sound*, yet not with a whole *grave syllable*, for half the syllable is acuted. And thus Quinctilian is justified in supposing that there is a *real* difference between the tone of such words as Θεοὺ and *Déi*. The same essential difference subsists between Θεὸς and *Déus*. Those words, whereon we now see a final grave mark, as Θεὸς, Χριστὸς, ἀνὴρ, whatever Dr. G. may conceive of them as having a final grave tone, had certainly their elevation on the last syllable. Words of that form are called ὀξύτονα or ὀξυτονούμενα by the Greek grammarians, from Aristophanes of Byzantium down to Lascaris, who always denominate words by the accent of their last syllable. Thus λόγος (or more properly λόγὸς) is termed παροξύτονος or βαρύτονος: ἀνὴρ (or more properly ἂνήρ) is termed ὀξύτονος. Now in those which they call ὀξύτονα, as ἀνὴρ, if the acute tone was not on the last, where was it? It must be somewhere; for "nulla vox sine acuto," except enclitics and atonics. If in ἀνὴρ it is said to be on the *former* syllable, what distinction then between the old ὀξύτονα and βαρύτονα? For the βαρύτονα have it *there*. It therefore must be on the last of oxytones; and that not only at the end of a sentence, but in συνεπείᾳ too, in any part of it. It might have a *greater degree* of elevation at the end of a period than in the middle of it; but in every position through a sentence, it undoubtedly had *an* elevation which raised the tone of that final syllable above the tone of the other syllables in the same word. And this is not my opinion only, but that of many scholars.* Still, therefore, after all Dr. G.'s refinement† in order to set aside the testimony of Quinctilian, an essential difference between a Roman barytone *Déus* and a Greek oxytone Θεὸς, or Θεός, doth certainly subsist. And my argument, built

* Gumprecht in Floril. Gramm. Græc. p. 81. Auctor Gramm. Græc. Halensis. p. 15, 16. Chr. Grüneberginus in Gramm. Græc. P. I. c. 3. Cl. Hoffmannus de modulatione ling. Græc. p. 45. *Nouv. Methode de lang. Gr.* par Mess. de Port R. L. ix. ch. 6. §. 4.

† Second Dissert. p. 38.

on this difference, is therefore admissible, and if admissible, conclusive.

But the affair of the *final* circumflex and acute is not the whole. The Greek method of leaving the acute on short penultimates, as in Σωκράτης, and drawing it back from long penultimates, as in τύραννος, so contrary to the Roman method in *Sócratem* and *tyránnus*, must have caused a farther difference between the tones of the two languages: and from this difference must result a difference of modulation between the two. And since Quinctilian * says, "this difference of harmony engaged the Roman poets to introduce Greek words into their verse whenever they were desirous of giving it a peculiar sweetness," who shall now doubt it? especially since the Latin grammarians † after him take notice of the Romans having preserved the Greek accent in Greek words Latinized. The remarks of Servius, therefore, on ‡ *Simóis, Perĭphas, 'Evandrus*; and of Dr. Bentley § on the Greek terminations in Horace, are far from being idle.

* "Itaque [*i. e.* ex Accentuum diversitate] tanto est sermo Græcus Latino jucundior, ut nostri poetæ, quoties dulce carmen esse voluerunt, illorum id nominibus exornent." lib. xii. c. 10.

† See Essay, p. 152. 159.

‡ "*Simoïs.* nomen hoc integrum ad nos transiit, unde suo accentu profertur. Nam si esset Latinum, in antepenultima haberet accentum, quia secunda a fine brevis." ad Æn. i. v. 100. "*Periphas.* Ultima accentum non habet, ne fœmininum sit: nec tertia a fine, quia novissima longa est: Ergo si habebit accentum." ad Æn. ii. v. 476. "*Evandrus.* Aut non servavit nominis declinationem, nam *Evander* facit, sicut ipse alibi, *Pallas, Evander in ipsis*: aut Græce declinavit, ὁ Εὔανδρος." ad Æn. viii. v. 185. That Evandrus here is the true reading, is shewn by that diligent and exact scholar Pierius. See him on this passage, and on v. 100. of the same book, and on Æn. iii. v. 108. See Servius also on Eclog. x. v. 1. and 18. and in other places.

§ Circa Epod. xvii. v. 17. "Sane observavi in Iambis, sermonibus, et epistolis Latinas declinationes libentius adhibere nostrum; in carminibus Græcos. In illis Cretam, Helenæ, Penelopam habes; in his Creten, Helenes, Penelopen. Quippe in illis puram et nativam orationem sectatus est; in his plus EXOTICI NITORIS et TRANSMARINÆ ELEGANTIÆ affectavit." Dr. Bentley does not indeed expressly mention the accent, but termination only: but the accent is necessarily implied as following the termination, according to that of Donatus; "Sane Græca verba Græcis accentibus melius efferimus." *Putsch.* 1741.

Dr. G. defends his former explanation of a passage from Dionysius Thrax (which I rejected) * by still supposing the word εὐρυτέρα, when joined with φωνὴ, to signify the same as μακροτέρα: † and asks what else it can there mean? I say, it can *not* mean *length* without the greatest perversion of language. It is the business of the person who cites the passage, to ascertain what it *does* mean: it is enough for me to shew what it does *not*. And I cannot think that Dionysius intended by those words to assign *length*, as necessarily annexed to the acute tone (which is the thing that Dr. G. labours to prove, and wants to deduce from those words), because the same author, in the same MS. piece, applies to the same Τόνος such words as express *height* and *lowness* alone. Ἔστι Τόνος (he there ‡ says), ΈΠΙΤΑΣΙΣ ἢ ΆΝΕΣΙΣ, ἡ μεσότης συλλαβῶν εὐφωνίαν ἔχουσα. That this ἐπίτασις and ἄνεσις express elevation and depression of tone *alone*, without any reference to χρόνος, is clear from Aristoxenus and others, cited in my Essay, who make χρόνος a separate quality. I believe, therefore, that the sense of *long* cannot any how be extorted from the words of Dionysius.

The word εὐρύτης hath led Dr. G. into strange confusion, from a supposition that Aristotle's δασύτης, Scaliger's *afflatio in latitudine*, and what I have called *emphasis, spirit*, or *aspiration*, do belong to different measures of the voice. Whereas they all express the same thing, *a greater exertion or profusion of breath*, differing only in its application. When this *adflatio*, i. e. *additio*

* Essay, p. 142.

† Second Dissert. p. 62—65.

‡ This is in a MS. of the Medicean library, communicated by Magliabechi to Mr. Wetstein, some parts of which he published in his *Appendix ad Dissert.* Dr. G. I suppose, took his sentence of Dionysius from this Appendix, in which I find it. The words of Dionysius, which I have given, are the same with those used on the same occasion by Moschopulus and Gaza. And Urbanus (in tract. de accent.) says they are by Choeroboscus attributed to Herodian, who, probably, transcribed them from Dionysius Thrax. Such a consistency there is in the doctrine of the ancient and later Greeks.

spiritus is made to a single letter, as in φ, χ, θ, (on which account Plato * reckons φ among those letters which he, with the greatest propriety, calls πνευματώδη) it is generally termed *aspiration;* when it is made to a whole word, to part of a single sentence, or of a whole discourse, it is commonly called *emphasis,* or *spirit:* but the *adflatio,* the additional profusion of breath, is of the same nature in all these cases. For a fuller illustration of which, I refer the reader to the latter part of my first chapter.

Dr. G.'s interpretation of Dionysius Thrax, brings me to the consideration of that point; "which, indeed, is the main foundation of the present controversy;"† the true nature of the acute tone: which I think by no means necessarily connected with a long time, though sometimes joined with it. Dr. G. on the other hand, is of opinion, that a *delay* of the voice or addition of time must attend that stress which belongs to the acute accent.‡ I entirely agree with him in considering this as the main point in the present disquisition: because, if his hypothesis is true, our accentual system must fall at once, since the acute mark appears over as many short as long syllables, the true quantity of which must consequently suffer by our expressing the *lengthening* acute. On this head, those who have read my seventh chapter, will not perhaps think it necessary for me to add much here. But since Dr. G. supports his opinion by two authorities (which are indeed much more in his favour than those of Dionysius Thrax and Porphyry, unfortunately alleged before), I will here examine what he now farther advances in support of this strange doctrine, so repugnant not only to antiquity in general, but to the powers and practice of millions of voices at this day in

* In Cratyl. tom. i. p. 427. edit. Serran.

† Pref. to Second Dissert. p. i.

‡ "The pronunciation of a syllable depends upon the body of the syllable sounded. Now this body is made up, not only by the letters in the syllable, but also by the stress that is added to it, or by the *delay* that is caused by the *acute* accent. And every such delay is βραδύτης τις τοῦ χρόνου. Second Dissert. p. 55.

Europe, which not only *can*, but frequently *do*, elevate the sound of a syllable without lengthening it.

The first author, whom he produces in defence of his opinion, is the * scholiast on Hephæstion (whoever he was), who says, "that the acute lengthens a short vowel:" and gives an instance of it in this line of Homer,

Τρῶες δ' ἐῤῥίγησαν, ἐπεὶ ἴδον αἰόλον ὄφιν.

Here then the first syllable of ὄφιν is lengthened by the acute. But let me ask, if so, how comes the first of ἴδον not to be lengthened too? How does that escape the protracting power of the acute? Does the acute operate by prolongation on one short syllable and not on another? This I cannot understand. Neither does the scholiast, or collector of the scholia, himself; or if he does, he thinks it not worth remembering; for a few pages † after, he forgets the protraction of the acute, and gives the foregoing line from Homer, as an instance of the μείουρος, *i. e.* of an hexameter ending with an iambic; according to which the first syllable of ὄφιν becomes short again, and so the acute is soon deprived of that retarding power, which it had a few pages before. I was not ignorant of this passage in Hephæstion's book, nor have I dissembled it, but given it in the 141st page of my Essay (which was printed long before I saw Dr. G.'s Second Dissertation), to which place I beg leave to refer my reader, who will from thence readily judge what weight is to be allowed to such an evidence so grossly contradicting itself.

But Dr. G. has another witness of more authority, who affirms the same with the scholiast above; saying,‡ "that

* Second Dissert. p. 58, 59. Αὕτη οὖν ἡ ὀξεῖα ἐπικειμένη τινὶ τῶν βραχέων ἢ βραχυνομένων διχρόνων, μηκύνει· ὡς ἐπὶ τοῦ,

Τρῶες δ' ἐῤῥίγησαν, ἐπεὶ ἴδον αἰόλον ὄφιν.

——————— ἡ οὖν ὀξεῖα τοιαύτην ἔχει φύσιν καὶ δύναμιν, ὡς μὴ μόνον ἐπικειμένη ἐπάνω βραχείας, μηκύνειν αὐτὴν, ἀλλὰ καὶ προκειμένη, καὶ μετακειμένη, δύνασθαι τῇ βραχείᾳ χρόνον χαριεῖσθαι.

† Pag. 92. edit. Pauw.

‡ *Eustath. ad Odyss.* K. v. 60. V. iii.

the acute is capable of lengthening not only the short vowel on which it lies, as in *αἰόλον ὄφιν*, but likewise the short vowel preceding and following it." A round declaration this, extending the power of the acute very wide indeed over the adjoining syllables! In consequence of which, not only the second syllable of λεγόμενα *is* or *may be* long, but likewise the first and third too, and so the word, instead of being, as most scholars imagine, a *proceleusmatic* foot, λĕγŏμĕνă will become the fourth *epitrite* λēγōμēνă. Dr. G. I am persuaded, is too well acquainted with ancient metre, to swallow doctrines, on the credit of the foregoing sentence, clogged with such inconsistencies, and so utterly subversive of all true quantity, for the preservation of which he is justly solicitous. Such solutions of a difficulty will very well serve such critics in metre as Joshua Barnes and Ralph Winterton, who, to save themselves the trouble of farther inquiry, hastily snap at them, and hurry on to the next difficulty, which is to be cleared up in a like manner. But they are laughed at and despised by every schoolboy, who has but looked into Dr. Clarke's notes on Homer. But how does Eustathius himself apply these principles? the penultima of Αἰόλου, he says, is

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fol. 1647. Edit. Rom. Second Dissert. p. 60, 61.

Βῦν εἰς Αἰόλου κλυτὰ δόματα——

Λαγαρότης ἐστὶν, ὡς τοῦ Αἰόλου ἀντὶ μακρᾶς ἴχνητος τὴν παραλήγουσαν——θεραπεία δὲ τοῦ μετρικοῦ πάθους μάλιστα ἡ ἐξεία, δυναμένη ἐκτείνειν, ὡς ἀλλαχοῦ ἐρρέθη, οὐ μόνον βραχὺ φωνῆεν ᾧ ἐπίκειται, ὡς ἐν τῷ αἰόλον ὄφιν, ἀλλὰ καὶ τὸ πρὸ αὐτῆς, καὶ τὸ μετ' αὐτήν. Thus Dr. G. has cited it. But there is another reason given by Eustathius, (in a part of this comment omitted by Dr. G.) to explain the irregularity of the metre in Αἰόλου; and that is the ἀδιαφορία, the indifference and licence, which was more allowed in the quantity of proper names than of other common words. This should have been produced; because it is at least as good an account of the matter as the other: though neither of them satisfactory and right. If Dr. G. read to the end of this note of Eustathius, he there found in the remark on the circumflex of βῦν, a very ancient author quoted, Heraclides, (who wrote before Apollonius Dyscolus; for he is cited in a case of accent, in Syntax. p. 326.) whose observation on the accent of ἴχνη, ἴβη, and such words, is agreeable to the rule and practice of modern accentuation.

lengthened by the acute in the following verse, (*Odyss.* K. v. 60.)

Βῆν εἰς Αἰόλου κλυτὰ δώματα· τὸν δ' ἐκίχανον.

Now he here owns himself, that in this penultima there is λαγαρότης and μετρικὸν πάθος, *a violation and laxity of metre*, of which the acute is to be the θεραπεία, *the restorative medicine*, such as it is. He calls the verse also, in that part of the annotation which is omitted by Dr. G. πρόκλαστος καὶ σφηκώδης, *broken* and *pinched*. These words of Eustathius shew, I think, that he was himself far from being satisfied with his own explanation: but if he really was, he will hardly bring any accurate * person into the same opinion. Barnes indeed in this book of the Odyssey greedily catches at it, and applies it with perfect assurance of its strengthening quality; for in a few lines before (K. v. 36.) where the same word occurs with the same quantity,

Δῶρα παρ' Αἰόλου μεγαλήτορος———

"Media τοῦ Αἰόλου (says he) producitur ante Liquidam, vique *toni*, quadam denique *metri necessitate*." That is, "the *tone* lengthens it, and it *is* long because it *must be* so." Let those accept this, who will. I will not, as long as another explanation of it is to be had: and with that Dr. Clarke, without going far, supplies me. "Notatu dignius (says he on the same passage) quod ait Athenæus: Οἱ Ἀχαιοὶ [f. Ἀρχαῖοι] τῷ ὁ ἀπεχρῶντο οὐ μόνον ἐφ' ᾗς νῦν τάττεται δυνάμεως· ἀλλὰ καὶ ὅτε τὴν δίφθογγον διασημαίνει, διὰ τοῦ ὁ γράφουσι.† Ut adeo Αἰόλου hoc in loco

* His famous abridger, Hadrian. Junius, who is generally judicious in his extracts from the Archbishop's great work, seems to have been dissatisfied with his master's two solutions of the knot before us: for he passes them over in silence, and says only ὁ οὕτω παθὼν στίχος οὐ μόνον λαγαρὸς, ἀλλὰ καὶ πρόκλαστος καὶ σφηκώδης: "the verse thus circumstanced is not only loose, but broken and pinched."

† "Græci veteres utebantur litera ὁ non solum in qua nunc ordinatur potestate; sed etiam, cum diphthongus [οῦ] denotatur, characterem solum ὁ adhibent." *Athen.* lib. xi. c. 5.

pronuncietur Αἰούλου." Those who may doubt of this on Dr. Clarke's authority, will, if they turn to Dr. Taylor's *Elements of Civil Law*,* not only find all their doubts cleared up in regard to this passage, but great light thrown on others of the same author, by a masterly application of the most sound principles of criticism.

When Dr. G. cites the foregoing passages from Hephæstion's scholiast and Eustathius, he introduces them by the name of testimonies of THE *ancient Greek grammarians*;† upon which I expected to see a creditable list, containing the names of Aristarchus, the three Dionysii, Trypho, Apollonius, Herodian, &c. Dr. G. is, I believe, the first man who ever honoured that scholiast above and Eustathius with this eminent title of THE ANCIENT GREEK GRAMMARIANS. Whether this name is given to these *two* as the most distinguished, κατ' ἐξοχὴν, or, as the representatives of all the others, who commonly bear the same name; I do strongly except to their new title, thinking that Aristarchus, Dionysius, Apollonius, &c. have at least an equal, if not superior, claim to that appellation. And they all give instances of the acute being joined with syllables which we are sure were *short*. And, indeed, after all, so does Eustathius himself in a hundred places, and our scholiast in

* P. 553—556. "There are passages in Homer, which generally are passed over disregarded and without being understood, by all such who are strangers to the circumstances of Greek literature at the time when Homer wrote. —A scholar and a critic is bound to see a language in its first principles, in what I think philosophers call the *naked form*. For it is in criticism as in *physic*. No medicine can be applied successfully, without some knowledge of the constitution.——The O for a while denoted the diphthong OY.— Thus we need not be startled at Δῶρα παρ' Αἰόλου μεγαλήτορος. Βῦν εἰς Αἰόλου κλυτὰ δώματα. For the writing was O, the pronunciation was OY. Homer, a stranger to diphthongs, wrote the following words, Οὐλομένην. Νοῦσον, &c. with the simple element thus, OAOMENHN. NOΣON.—Upon the whole, a man that sits down to Homer, must read him in his own alphabet, and not scrutinize his text by powers and characters, by those helps and conveniences of language, which were introduced after his age, and of which it is not possible he should have any idea." Dr. G. I am convinced, will think this worth his attention in the case before us.—See also Dr. Taylor's *Comment. ad Marmor Sandvic.* p. 7. 9.

† Second Dissert. p. 55.

that quoted by Dr. G., wherein φλος is acknowledged to be * acuted on the first syllable, which is short.

In urging this point concerning the acute giving a *length* as well as *elevation* to a syllable, I am surprised he does not perceive that in consequence of this he must prove the first syllables of all such words as *ánimos, légeres, légas* to be *long*, and thus must *lengthen* near half the short syllables of the Roman language. He does and must allow the foregoing acuted syllables to be short, *i. e.* to have been actually pronounced by the Romans with one, or a short, measure of time. What is to become here of the *lengthening acute?* I am almost ashamed of dwelling so long on the proof of so very clear a point. These Latin syllables then had the acute, and yet were short: and why not the Greek have it in like manner? But why should I labour to evince by reason, what is granted to me by Dr. G.'s own concession; or why allege any authority against him but his own; which allows "*that each accent, considered of itself, is capable of two modifications in point of time,*"† *i. e.* if I interpret these words properly, "admits two different measures of time, a greater and a less?"

His singular doctrine concerning the *lengthening power* of the acute is, I must own, introduced‡ by him with some diffidence and a seeming unwillingness to affirm, that it absolutely gives *a long time* to a syllable. He says therefore it gives an addition of time, a βραδύτης τις τοῦ χρόνου, *a kind of delay in time*, a προσθήκη ἀκουστικὴ καὶ αἰσθητή, *an addition of length perceptible to the ear*, such as consonants give to a short vowel, by which means στρὸ, though short, is longer than ὸ. Be it so. Yet this additional time of the *rhythmici* doth after all leave the syllable στρὸ *short* with the *metrici* and *grammatici*, to whom our question belongs.§ And

* Second Dissert. p. 58.

† Ibid. p. 78.

‡ Ibid. p. 49—55.

§ On the difference between the *rhythmici*, and *metrici* or *grammatici*, in this respect, see what I have given in the foregoing Essay, p. 17. from Hephæstion, and from Victorinus, in

let the acute then be allowed to give the same additional length to a short syllable, as in the penultima of Σωκράτην, it yet, according to these principles, will leave it *short* in a metrical sense; and that is all I require: for the quantity will be still unhurt: and in the following lines the antepenultima φά, of στροφάλιγγι, with all the retarding quality of its acute, will be to all the purposes of prosody at least as short as the præ-antepenultima στρ῰:

> Μαρναμένων ἀμφ' αὐτόν· ὁ δ' ἐν στρ῰φάλιγγι κονίης
> Κεῖτο μέγας μεγαλωστὶ, λελασμένος ἱπποσυνάων.

The same, which is here said of φά with its acute continuing short, is equally true of the acuted penultima μέ in Μαρναμένων, μέγας, λελασμένος, and the acuted ultima of αὐτὸν and μεγαλωστί.

Not that I will admit this additional length from the acute, harmless as it is to quantity, being persuaded with Bishop Hare, that, instead of necessarily adding the least degree of delay to a syllable, it may rather make a short one even more short. *Hinc usu venit, ut brevior acuta videatur, etiam cum ipsa quoque brevis est.**

If Dr. G. should choose to retract his concessions relating to the nature of the acute, I am not unwilling to remit them to him, and will engage myself to prove the truth of my own assertion, concerning it, to *sense*. I will elevate and shorten the penultima of κυρίου, in the judgment of any ear that can distinguish a high

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p. 22. And to the same purpose also Sext. Empiricus: Μουσικοὶ μὲν γὰρ ἴσως ἀλέγουσι τινὰς χρόνους, καὶ φασὶν παραυξήσεις δυνήσεσθαι ἀπολιπεῖν τοῖς δὲ μὴ χωροῦσι τὸ τοιοῦτο βάθος Γραμματικοῖς τῆς ἀκριβείας, ἀλλ' αὐτὸ μόνον εἰς βραχεῖαν καὶ μακρὰν διαιρουμένοις τὸν γενικὸν συλλαβὴν, οὐκ ἔστι συγγνωμονεῖν δίκαιον. *Musici quidem fortasse poterunt relinquere quædam tempora, ad certam mensuram non minutim exacta, et vocum augmenta levia. Grammaticis vero, qui non capiunt profunditatem hujusmodi dubitationis, sed solum Syllabam in genere dividunt in brevem et longam, non æquum est ignoscere.* Adversus Grammat. i. cap. 6.

* De Metr. Comic. p. 62.

from a low tone, in as easy and discernible a manner, as I can shorten the grave penultima of *máximos*. The difference between the two to me is, that κυρίου sounds much more agreeably to my ear, than if it were κύριου. I do therefore, in answer to Dr. G.'s queries,* declare, that "I speak upon a supposition, that an acute accent *may* be founded in such a manner, as will *not* make the short syllable, upon which it is laid, appear long." And let this then be called, as Dr. G. requires, "the standard accent;" by which I mean *only* an *elevation* of sound, connected commonly with a long time in modern languages, but frequently separated, and always separable, from it in the Greek and Roman; separable not only by the *ancients*, but by *us*. And when therefore we do *not* separate this acute from a long quantity in places where the ancients *did*, that I call an abuse. Dr. G. seems to think it strange, that "I would have our own language pronounced by one accent, and the Greek by another." But this I would have done, and shew it may be. If to the Greek language we are to join *our own lengthened acute*, because we are Englishmen, why not join to it likewise *our own letters* and characters, and thus thoroughly modernize it at once by giving it English types? Which, if done, however ridiculous this supposition may appear, would not so much affect the true sound of that language, as the application of an accent to it different from its own.

Dr. G. complains,† that my account of the acute was obscure and hardly intelligible. I had said that "*accent* is not only distinct from *quantity*, but in the formation of the voice really antecedent to it. The *height* or pitch of the sound is taken *first*, and *then* the *continuance* of it is settled."‡ Agreeably to this, after having shewn that every acute sound operates quicker on the sense than a grave (which is as well proved by modern philosophy

* Second Dissert. p. 75, 76. 78, 80.

† Ibid. p. 83. 85, 86.

‡ Essay, p. 7.

as by those passages collected by me from the * ancients), I said, that, "even when the acute is joined with a long syllable, though the duration of the sound [when elevated] is long, yet the power and effect of the acute [*i. e.* of the elevation itself] is short and quick to the sense; † which can perceive the effect of this elevation, before the continuance of the note is determined one way or the other for long or short." If he really does not understand this, I am sorry that I am not more fortunate and clear in my expression; but comfort myself with the hopes, that it appears not unintelligible to other readers. His complaints of the obscurity of my writing in some places, and his perversions of it in others, do now convince me of the expediency of that advice, which I offered to certain readers, from Gaudentius, and prefixed to my Essay. I have great reason to think that Dr. G. is not duly *τὴν ἀκοὴν γεγυμνασμένος*, hath not an ear rightly disciplined to the question; since he seems not to distinguish between the mere elevation of a sound, and the duration of it after it is elevated. If he could have distinguished this, he would not have written some of the latter pages of his Second Dissertation.

When the acute accent, as described by me to be quick and rapid, is by him called *mine*, ‡ he gives to me what has many owners, who have at least a joint property in it with myself, and indeed a much better; I mean ‖ Aristotle, Cicero, Plutarch, Macrobius, Suidas, J. Pollux, Stobæus, Pet. Victorius, Salmasius, Lipsius, and Bishop Hare. For all these writers described it before me in the same manner.

As he diverts § himself so much with the confession which I made, of my inability fully to express to my satisfaction some things which I had conceived; I could amuse him, since he is so easily pleased, with a hun-

* Essay, latter part of the seventh chapter.

† Ibid. p. 144.

‡ Second Dissert. p. 86.

‖ Essay, latter part of the seventh chapter.

§ Second Dissert. p. 87, 88.

dred passages out of Cicero and all the best writers, who frequently acknowledge the same inability. They all, on several occasions, own they cannot find expressions adequate to their ideas: and my own incapacity in this respect, I am neither ashamed to perceive or to acknowledge. I often conceive things in my own mind, which it is not in my power to communicate to another. Particularly in a case of sound, it is frequently very difficult to convey in a precise manner the idea of it, except by sound, or by characters appropriated to it, *i. e.* by musical notations. Of this, no doubt, Michaelis was sensible, when in writing upon this very subject he says, that he "cannot express himself so clearly to the reader, as he might, if his paper could speak."* Are we to consider these words of Michaelis as a ridiculous confession of inability, or as a proper apology of diffidence?

To those many difficulties, which Dr. G. confesseth † do attend the defence of his system, let me add a trifling one which perhaps he doth not see, arising from the different representations he hath given of me. For if I was capable of writing such despicable jargon, as he, by a misinterpretation of my words, imputes to me ‡ in some places, I must be so far from having those literary qualities,‖ which his unmerited complaisance hath attributed to me in others, that I should be the most dull and illiterate of mortals, and deserve to be debarred for the future from the use of a pen on any subject, after having so egregiously abused it upon this. But why should *I* complain of being misinterpreted by Dr. G. when in this respect I suffer in such reputable company, as (not to mention other authors) Porphyry; whose τόνος, and χρόνος too, have been wrested and tortured by a more perverted § interpretation, if possible, than my poor acute?

* See the note in Essay, p. 200.

† Second Dissert. p. 87.

‡ "This is the same, as if Mr. Foster had said, that though the sound of it be long, yet the sound of it is short." Second Dissert. p. 85. This perversion of my words arises from his not distinguishing between the effect of the mere *elevation* of sound, and the *duration* of it when elevated.

‖ Second Diss. p. 2, 93. Pref. p. xv.

§ Essay, p. 142.

The conclusion of his work doth at length clear up that ambiguity, of which I complained in the beginning of it: for he closes his Dissertation by declaring, that *the main point, which he had in view, was to shew that the ancient Greek language cannot be pronounced according to accents,* i. e. *according to that* [lengthened] *acute accent, which we use, without spoiling the quantity.** I wonder it should be his *main point,* to shew what I had myself shewn, and disapprove what I had condemned and endeavoured to correct. But why was this exposition of his main point thus postponed, and not given rather in the first than the last part of his Dissertation? The reason of it is perhaps not very distant. Had this declaration appeared in the title or first page, instead of the last, the reader would hardly have turned to the second, or chosen to be at the trouble *actum agere.* But we will take his explanation where we find it. And the amount then of his argument, as it now stands, is this. The present Greek marks of accentuation are, by his silence, allowed to be antique, genuine, and faithful, which he denied in his former Treatise. But they are now, it seems, to be neglected and erased from the book of learning, because we cannot in all cases express those very tones which they denote. My opinion on the other hand is, that they are to be preserved, not only as authentic and curious remains of antiquity, but as applicable also to their proper and original use. But allowing, for the sake of argument, the contrary to be true, "that we can *not* so apply them in expressing the old tones;" yet, if on account of misapplication we are to reject them, we ought, on the same principle and charge of abuse, to expunge from our present Greek alphabet all those *letters,* the ancient sounds of which we do not properly express: which should we on that account annul, we should leave the alphabet in as scanty a state as Palamedes found it. This kind of reasoning therefore proves too much, and is not to be admitted. But what

* Second Dissert. p. 94.

if we *can* express the old *tones* more truly, than we do the ancient sounds of many single *letters?* And this we certainly can. There is therefore *less* reason for suppressing the tonical marks, than for cancelling those single letters; though no good or sufficient reason for either.

If in any of the preceding pages there should be found expressions, which may have escaped me in the warmth of argument, appearing unhandsomely to reflect on those from whom I am by rational conviction obliged to dissent, all such INDICTA SUNTO. Every thing of that kind I should always wish to have as remote from my papers, as it is from my intention.

A

DISSERTATION

AGAINST PRONOUNCING THE

GREEK LANGUAGE

ACCORDING TO

ACCENTS.

Ἡ μὲν περὶ λέξις οὐδενὸς οὔτε ὀνόματος οὔτε ῥήματος βιάζεται τοὺς χρόνους, οὐδὲ μετατίθησιν. ἀλλ' οἵας παρείληφε τῇ φύσει τὰς συλλαβὰς, τάς τε μακρὰς καὶ τὰς βραχείας, τοιαύτας φυλάττει.

Dionys. Halic. Περὶ Συνθεσ. Ονοματ. §. 11.

PREFACE.

BY the Greek language, which the title-page setteth forth, the reader is to understand the ancient Greek language, and not the modern. This I look upon as a different language from the former; as different perhaps as the Italian is from the Latin. We indeed call it the modern Greek; but the modern Greeks themselves call it ῥωμαϊκήν. Simon Portius was the first, who published a grammar of this language at Paris in 1638, which he entitled Γραμματικὴ τῆς ῥωμαϊκῆς γλώσσας. And Joh. Tribbechovius, in the year 1705, published at Jena another grammar of the same language with this title, *Brevia Linguæ ῥωμαϊκῆς Elementa.* * "Appellatur vero vulgaris Græcorum lingua ῥωμαϊκὴ sive Romæa, quia Christiani Græci Constantinopolim suam novam Romam pridem dixerant." Consistently with this, by *accents* the reader is also to understand those, which are commonly used in writing and pronouncing the ancient Greek.

It is now about seventy years since Henninius and Wetstein wrote upon the pronunciation of the Greek language: and the same subject was moved again in Italy not many years ago. † Mirtisbus Sarpedonius wrote against the accentual pronunciation, and ‡ Stanislaus Velastus wrote in favour of it. If what these

* Mich. Langii Meletema de Origine, Progressu, et variis Fatis Ling. Græcæ. Sect. xx. Noribergæ, 1708.

† Mirtisbi Sarpedonii Dissertatio de vera Atticorum Pronunciatione. 4to. Romæ, 1750.

‡ Tho. Stanislai Velasti Dissertatio de Litterarum Græcarum Pronunciatione. 4to. Romæ, 1751.

authors have said had been, either way, satisfactory to me, the following papers might have been spared. But, if I am not greatly mistaken, they have not gone to the bottom of this subject. This I am certain of, that the method which I have pursued is quite different from any which I have yet seen. However, the reader is free to consider what hath been, or may be said on both sides, and then to judge for himself.

A

DISSERTATION

AGAINST

GREEK ACCENTS.

A RIGHT pronunciation is necessary in all languages. And the more harmonious a language is in itself, the more will it suffer by a wrong pronunciation: as, therefore, the Greek language recommendeth itself, above al other languages, upon account of its harmony, it must be well worth our while, if we would be acquainted with its real beauties, to know how it ought to be 2
pronounced.

The use of accents in the ancient Greek language was one thing, and the modern use of them in the same language is another. The *προσῳδίαι* were musical. *προσῳδία, μετ' ὀργάνου ᾠδή.* Hesych. *παρὰ τὸ πρὸς αὐτὰς (κιθάρας) ᾄδειν ἡμᾶς ταῖς φωναῖς· ἢ παρὰ τὸ πρὸς αὐτὰς ᾄδεσθαι τὰ ποιήματα.* Etymolog. Mag.—And so *Alexander Aphrodisiensis, a much more ancient writer: *προσῳδία, ὁ τόνος πρὸς ὃν ᾄδομεν.*

† Henninius and others have argued against the modern use of accents in the Greek language, chiefly from ancient manuscripts, inscriptions, and medals; in none of 3
which any accents appear: and this argument is cer-

* Ad sophisticos Elenchos Aristotelis, c. iii.

† Ἑλληνισμὸς ὀρθῶς.

tainly very strong and conclusive. For as to that part of the argument, which is founded upon ancient inscriptions and medals, if it should be said, that no accents appear in them because they could not be conveniently placed there, this cannot be said as to that part of the argument, which is founded upon ancient manuscripts, where they could have been conveniently placed. The main force, therefore, of this argument ariseth from ancient manuscripts. And it will appear to have a still greater force, if it be considered, that no manuscripts that are a thousand years old and upwards have any accents: which is a full proof, not only that accents, as they are now used in the Greek language, were unknown to the an-
4 cient Greeks, but also that they are of a very modern date, and were not in common use but after the abovementioned period, *i. e.* since the seventh century. * Nor were accents generally written in manuscripts immediately after that time: for there are many, and good manuscripts too, written since the seventh century, which have no accents at all. But the practice began in the seventh century, and by degrees prevailed.

In the library of St. Germain des Prez there is a manuscript of St. Paul's Epistles, which was copied from a manuscript of Pamphilus, the martyr; as is said in the last lines of the said copy. The original manuscript was destroyed when the library of Cæsarea was burnt; and,
5 consequently, the copy must have been made before the year 800. In this manuscript there are accents which are placed as accents are now placed; and these accents appear to be as old as the manuscript itself; for the letters and accents are written with the same ink. In some places, indeed, the accents have been retouched; but yet so, that it still appears in these very places that the original accents (which are not quite obliterated) were placed just as they are now placed. This, I believe, is the oldest manuscript extant that hath

* Montfaucon's Palæographia Græca, p. 215.

original accents. But even this manuscript carrieth with it a proof that accents were not then in common and general use: for it hath, not only many words, but even many lines, without any accents; which must have arisen from the copier's being used to write indifferently with or without accents.

When I considered this subject, many years ago, I thought one might argue more effectually upon it in a manner that may be called *a priori*, i. e. from the nature of syllables, and even from the analogy of the doctrine of accents. Upon this principle I drew up some observations, which I have since put together, and now submit to the judgment of the reader; premising this, that, by the analogy of the doctrine of accents, I mean a conformity to those general rules of accenting, which profess to have a regard to quantity, and to keep as much as possible the accent of the first word, or words of the same form, in the same place. 6

My design is not to write against all use of accents; some accents are and must be used in all languages, for there is no harmony in continued monotones; and therefore * Martianus Capella very justly saith, that accents are the soul of words, and the foundation of music: *Anima vocum et musices seminarium.* But my design is to shew, that the modern way of placing accents in the ancient Greek language is wrong, because it is, 1st, Very arbitrary and uncertain; 2dly, Contrary to analogy, reason, and quantity; and, 3dly, Contradictory to itself. 7

The truth of these propositions will appear from an induction of particulars; and it will be almost impossible to keep them so distinct but that they will sometimes run one into another. The doctrine of the Greek accents is so perplexed a thing, that what is a rule in one case, sometimes becometh the foundation for exceptions to a rule in another case. And sometimes also the rules and the exceptions may be fairly transposed: so 8

* Lib. iii. c. de Fastigio.

that the exceptions may be converted into rules, and the rules may become exceptions. However, I shall endeavour to keep these things as distinct as the nature of them will allow.

PROPOSITION I.

The modern use of accents in the ancient Greek language is arbitrary and uncertain:

I. Accents are not placed upon words of the same form by any uniform and constant rule, but words of the same form are accented differently; and words of different forms are accented in the same manner.

9 A polysyllable, whose last is short, and penultimate long, by nature, may be accented three ways, *viz.* on the last, penultimate, and antepenultimate; as τύψουσα, τυποῦσα, ταπεινός. And sometimes one and the same word of this form is accented two ways: as ἀνίασι, *ascendunt;* and ἀνιᾶσι, *sursum mittunt;* ἀπίασι, *abeunt;* and ἀφιᾶσι, *dimittunt;* διΐασι, *transeunt, percurrunt;* and διϊᾶσι, *transmittunt;* εἰσίασι, or ἐνίασι, *introeunt;* and εἰσιᾶσι, or ἐνιᾶσι, *intromittunt;* κατίασι, *descendunt;* and καθιᾶσι, *demittunt;* μετίασι, *persequuntur;* and μεθιᾶσι, *omittunt.* All these are third persons plural of ἴημι, *eo;* and ἵημι, *mitto;* and, as they are all of the same form, they are capable of being, and so ought to be, accented in the same manner: whether they come from ἴημι, or ἵημι,

10 the sense will sufficiently determine; and, therefore, the rule prescribed in this case must be quite arbitrary. "Hoc tamen sciendum est, in eundi significatione penultimam, cum simplicis verbi, tum compositorum, utrumque recipere accentum posse: sed proparoxytoham habere desinentiam, quum prima singularis est εἶμι (i. e. ἴημι); properispomenam, quum prima singularis est ἵημι."*. This rule, I say, is arbitrary in itself: and

* Scot. Univers. Gram. Græc. p. 320.

what further evidently sheweth it to be so is, that, in fact, there are, as* Caninius hath observed, many variations from it. "In compositione (ab ἵημι) ἐνιᾶσι, at εἰσίασι. συνίασι vero et συνιᾶσι. προσίασι, non προσιᾶσι: at ἴασι, ab εἶμι, sic componitur, προϊᾶσι, non προΐασι· at ἀνίασι et ἀνιᾶσι. κατίασιν et κατιᾶσι. διΐασιν et διϊᾶσι. μετίασιν et 11
μετιᾶσι."

The first in μία hath an acute upon the penultimate, though its α final is short; μία being excepted from the general rule, by which nouns ending in ια have the α final long. But the last in μιᾶς and μιᾷ hath a circumflex, though they are both capable of having an acute upon the first, because† the last is long. The case of ιᾶς, ιᾷ, and μηδεμιᾶς, μηδεμιᾷ, is the same. And so in ἄμφω, and δύω; which have an acute upon the first, and a circumflex upon the second in ἀμφοῖν and δυοῖν.

Λόγος hath an acute upon the first, but ὁδός hath an acute upon the last; though both of them are 12
words of the same form. And so ἑκών, *volens*, is an oxytone, but ἄκων, *nolens*, is a barytone.

Monosyllables, long by nature, should be circumflexed; as ἦν, ἧς, ἧ. They are indeed circumflexed when they are contracted, but when they are uncontracted, they are oxytones by the general rule; and so ὦν and ὄν are accented in the same manner. But this distinction is quite arbitrary; for if a syllable be long in its nature, no possible difference, as to its sound and pronunciation, can arise from its being originally long, or from its being so by contraction. And, besides, as it is laid down for a rule in the doctrine of accents, that, when the last syllable of a word is short, and the penultimate long by nature, *this*, if it is to have an accent, must 13
be circumflexed; by this analogy, all monosyllables, long by nature, should be circumflexed, because it is supposed that they are to have an accent; and because, by being long by nature, they are as capable of being circumflexed, as if they were penultimate syllables. But the

* Hellenism. edit. 4to. p. 279. † Vid. Etymol. Mag. Voce Εἷς. p. 305.

rule is otherwise, and the exceptions from it are the only monosyllables that are rightly accented.

Verbal nouns ending in ἑος, ἑα, ἑον, (which answer to the gerunds of the Latins) are accented with an acute upon the penultimate, though the last is short, *i. e.* they are accented in the same manner as if they were words of the same form with those that have the last syllable long.

14 Verbal nouns ending in τος are accented upon the last; as ὁρατός. But when they are compounded, the accent is drawn back to the antepenultimate; as ἀόρατος, *i. e.* * if the composition is made after the derivation. But if it is made before, *i. e.* if these nouns are derived from a compound verb, then they retain the accent upon the last; as ἐκλεκτός, ἐπιθυμητός. But what sense is there in this? and what purpose can it serve, but to perplex things, which are very simple and easy in themselves?

Verbal nouns ending in τος are sometimes used in different senses; and grammarians are not agreed how

15 to accent them according to their different senses.— Ammonius saith, that ἄμητος, with the accent upon the antepenultimate, signifieth the harvest, *i. e.* the fruits of the harvest; but that ἀμητός, with the accent upon the last, signifieth the time of the harvest. Ἄμητος προπαροξυτόνως σημαίνει αὐτὰ τὰ θερίσματα, τοῦτ' ἔστι τὸν καρπόν· ὀξυτόνως δὲ τὸν καιρὸν τοῦ θερισμοῦ. Philoponus agreeth with Ammonius. But the great Etymologist saith just the reverse: ἄμητος ὁ καιρὸς τοῦ θέρους· ἀμητός δὲ, ὁ θερισμός· οἱονεὶ αὐτὸς ὁ ἀμώμενος καρπός. And so doth Suidas: ἀμητός, αὐτὰ τὰ τεθερισμένα, ὀξυτόνως. προπαροξυτόνως δὲ, ἄμητος, ὁ καιρὸς τοῦ θέρους, ἐν ᾧ δεῖ ἀμᾶν. Hesychius differeth from himself: ἀμητός, θερισμός· ἄμητος, ὁ καιρός, scil. θερισμοῦ. And so as to τρυγητος, a word of the same form. Τρύγητος, ὁ καιρός. Τρυγητός, ὁ τρύγος.

16 And in this he agreeth with the Etymologist. But when he expresseth himself in words at length, he

* Sylburgii Rudiment. Græc. Ling. p. 259. N. Meth. Græc. p. 383.

saith just the reverse, and agreeth with Ammonius: τῆς μὲν πρώτης ὀξυνομένης αὐτὰ τὰ τεθερισμένα· τῆς δὲ τελευταίας, ὁ καιρὸς τῆς συγκομιδῆς τῶν καρπῶν. If this was the real sentiment of Hesychius, as there is most reason to think it was, then the accents in the former instances must have been placed wrong, both in the manuscripts and printed books; as indeed they easily might. And though these grammarians are ancient in respect to us, yet are they modern in respect to the true Greeks: and their disagreement is a full proof that the ancient Greeks did not use any accents to mark the different senses of the same word, but that they are the invention of modern grammarians.

This is farther evident from hence, that the same variation is to be found in the manuscripts, in which 17
words of this form are accented; as H. Stephens himself confesseth, even when he professeth to adhere to the rule of Hesychius, as it agreeth with that of Ammonius. For after he had quoted two passages out of Hesiod, in which the word ἄμητος is accented upon the first, and signifieth the harvest, or gathering of the fruits of the earth, he addeth,* "Re vera in quibusdam exemplaribus Hesiodi non ἀμήτου legitur, sed ἀμητοῦ in citatis modo locis." † Sylburgius hath farther observed, that σπορητός, signifying both the action and the time of sowing; and ἀλοητός, signifying both the action and 18
the time of threshing, are never accented but with an acute upon the last; and that the abovementioned, and many more words of the same form, are accented sometimes differently, though the sense be the same; and that sometimes the sense is different, though the accent be the same. And it may be still farther observed, that in words of this form the grammarians have provided but two places for the accent, according to two different senses. Whereas some of them bear three different senses; and yet nothing is said as to placing

* Thes. Ling. Græc. t. i. fol. 383. and the passages which he refers to, ἀπὸ Ἔργ. καὶ Ἡμερ. v. 382. 573.

† Ubi supra.

the accent for this third sense. For instance, ἀμητος signifieth the fruits of the harvest, the time of the harvest, and the reaping, or act of getting in, the harvest. But upon the whole, Moschopulus ingenuously confesseth, that in all the words of this form, there is no
19 reason for placing the accent differently, according to the different sense which they bear. And, as what he saith on this subject is very full and express, I shall produce it here: ἀμητὸς ὁ καιρὸς ὅτε ἀμῶσι, καὶ ὁ καρπὸς ὁ ἀμώμενος, καὶ ἡ ἐνέργεια, ἤγουν αὐτὸ τὸ ἀμᾶν. ὥσπερ ἀλοητὸς ὁ καιρὸς ὅτε ἀλοῶσι, καὶ ὁ καρπὸς ὁ ἀλοώμενος, καὶ τὸ ἀλοᾶν. καὶ ὁ τρυγητὸς ὁ καιρὸς ὅτε τρυγῶσι, καὶ ὁ καρπὸς ὁ τρυγώμενος, καὶ τὸ τρυγᾶν. ἀροτὸς δὲ ὁ καιρὸς ὅτε ἀρῶσιν, καὶ τὸ ἀροῦν. δοκοῦσι δὲ ὀξύνεσθαι, ὡς νεατὸς, ἐπαινετὸς, νοητὸς, ἀγαπητὸς, θεατὸς, ὑμνητὸς, καὶ ἁπλῶς πάντα τὰ εἰς ος ἁπλᾶ ὅσα ἀπὸ παθητικῶν παρακειμένων γίνεται περισπωμένων συζυγιῶν. αἰτία δὲ οὐ φαίνεται δι' ἣν ἕκαστον τούτων ἐπὶ τοῦδε μὲν τοῦ σημαινομένου ὀξυτονηθήσεται, ἐπὶ δὲ τοῦδε προπαροξυνθήσεται. Ἔργ. καὶ Ἡμ. ver. 386, &c. Edit. Heinsii, p. 95.

20 II. The accent of the oblique cases varieth often, and without reason, from the accent of the nominative case both as to nature and place.

Oxytones in ευς circumflex the last syllable of the vocative in ευ; as βασιλεύς, ὦ βασιλεῦ: though they might retain the acute of the nominative case. And so contracts of the fourth; as λεχώ, ὦ λεχοῖ: which also might retain the acute of the nominative case.

The genitive plural of the first declension is to have a circumflex on the last syllable; as ταμιῶν, τελωνῶν, μουσῶν, τιμῶν. Now in most of these cases, the last syllable ought to have no accent at all; but the penultimate should be accented with an acute; both because
21 the last syllable is long, and because the accent of the first word is upon the penultimate, ταμίας, τελώνης, μοῦσα.

Θυγάτηρ hath an acute upon the penultimate. But in the oblique cases this accent is shifted about in a strange manner. It is upon the last in the genit. and

dat. sing. and dual, and in the genit. plur. θυγατρὸς, θυγατρὶ, θυγατροῖν, θυγατρῶν. It is upon the penultimate in the dat. plur. θυγατράσι. And in the other cases it is drawn back to the first; and so as to all nouns ending in ηρ.

III. All dissyllable prepositions (except ἀνὰ and διὰ), when they are placed after the case, which they govern, draw back their accent; as θεοῦ πάρα, τούτων πέρι. This is quite arbitrary, and very absurd; for in such 22
cases there is no change either as to quantity, or signification.

The reason of this, I suppose, is, that these prepositions are, in this case, considered as if they were, in a manner, enclitics. But this is introducing one absurdity, to support another: for the rules by which the accents of enclitics and synenclitics are directed to be moved, are as absurd and arbitrary, as those which relate to the accents of words, which are not enclitics.

If an enclitic is to be considered as so connected with the preceding word, as to make a part of it so far as accent is concerned, there is more reason to alter the accent of the first word, than to remove the accent of the dissyllable preposition; as in the foregoing instance, θεού παρα. For a circumflex bears upon its follow- 23
ing syllable; and so this cannot have another accent. And it cannot bear upon more than one syllable, and this too must be a short one: whereas θεού παρα would be agreeable to the general rules, and have its proper accent.

When a preposition goeth before its case, and is joined with it as one word, then the preposition loseth its accent, and the accent of the compound word is placed according to the general rules; as παραχρῆμα. Why then should not dissyllable prepositions, when they come after the cases which they govern, be considered in the same manner, and have their accents regulated according to the general rules, by which compound words are accented? For as these prepositions are, in

24 both cases the very same, they ought to be pronounced in the very same manner.

IV. As to the doubtful vowels *α*, *ι*, *υ*, they may be considered in three respects:

1. As being long or short in the same word.
2. As being always short in the same word.
3. As being always long in the same word.

Now in those words, in which the doubtful vowels are always long, this consideration (in respect to the effect which it hath upon the accentuation) taketh place only as to the last syllable, but not the penultimate. Whereas it would be of equal, if not more service, in the latter case, because *here* the reader is in greater
25 danger of pronouncing wrong. For instance; in ἄγχυρα, γέφυρα, κίνδυνος, ζεύγνυμι, ζεύγνυσι, third person singular, the accent is placed upon the antepenultimate. And yet in all these words *υ* is always long, and is, in this respect, and in respect also of the final syllable (which, in all these instances, is short by nature, or so far as accent is concerned), as capable of receiving a circumflex as μῦθος, κῦδος, σῦκον, ζευγνῦσι, third person plural; or as any of the doubtful vowels, when they are always long at the end of a word, are capable of causing an acute to be placed upon the penultimate. For in all these cases, *α*, *ι*, *υ*, have the power of *αα*, *ιι*, *υυ*; and are therefore as truly long, as *η* and *ω* are. For these are said to be long by nature for no other reason, but because they have the power of *εε* and *οο*, *i. e.* *η* and *ω*
26 require just as much time to pronounce them, as *εε* and *οο*. And all diphthongs and vowels by contraction, are long by nature, because they have in them the power of the vowels, which compose them, or from which they are contracted; and so they require the same time in pronouncing them; which is the very case of *α*, *ι*, and *υ*, not only when they are always long, but in every case, in which they are long; for whenever a vowel is long, it hath the power of two short vowels, otherwise it would not be long.

The doubtful vowels, when they are short, are always

considered as such in placing accents. They are indeed oftener short than long. But if they are always considered, in respect to accentuation, as short, when they are short, why should they not also, in respect to accentuation, be always considered as long, when they
are long? But this is very rarely done. And ac- 27
cents are placed in verse just as if verse were prose.

No vowel can, in its nature, and at the same time, be long and short. The vowels α, ι, υ, are common only in this sense, that they are capable of admitting of a double prosody. But when they have been so qualified, they really are as long in one case, and short in the other, as if they were always long or short. For it is not the bare figure or character of a vowel which determineth its nature, but the sound, or time, which is given to it. It is upon this principle that * Sextus Empiricus argueth, when he would prove that the vowels α ι υ are not in their nature δίχρονα στοιχεῖα. Τὰ τοιαῦτα τῶν στοιχείων
ἐπιδεικτικά ἐστι μήκους τε καὶ συστολῆς, οὔτε δὲ μακρά 28
ἐστιν, οὔτε βραχέα, οὐδ' ἑκάτερον, πρὶν ἀπὸ προσῳδίας ποιηθῆναι. But Empiricus carrieth the argument too far when † he concludeth from hence that there are ten vowels, *viz.* η, ω, and α ι υ long, and ε, ο, and α ι υ short. For such a multiplication of vowels would serve no purpose. And besides, what the grammarians mean by δίχρονα στοιχεῖα is sufficiently intelligible and consistent. For when they say that a syllable is long or short by nature, they only mean, that it is so by the prosody, or time, which is given to it. And even η and ω are long by nature only in this sense. But the conclusion which I would draw from hence will still follow, *viz.* That if, in the present system of accents, a due regard was paid to quantity, the places of accents, in respect to the
vowels α ι υ, would vary according to the *prosodia* 29
of them in their respective situations; which it is evident they do not.

* Adv. Grammat. l. i. c. 6. sect. 106, 7, 8. † Sect. 112.

PROPOSITION II.

The modern use of accents in the ancient Greek language is contrary to analogy, reason, and quantity.

I. Αι and οι, being diphthongs, are long by nature: and yet in placing accents αι and οι final are reckoned short; as τύπτεσθαι, ἄνθρωποι—but there is no foundation in reason for this. For no diphthong, considered simply in itself, can be favoured in its pronunciation as a syllable, which is common in its nature, or by a weak posi-
30 tion, can: and so it is not capable of being pronounced short or long at pleasure. This is not done when any other diphthong is at the end of a word; and yet the diphthongs αι and οι have at least as full a sound as any other diphthongs; especially if they are pronounced as the ancient Greeks did probably pronounce them: for α and ο are the chief vowels in these diphthongs. In all contractions the ι gives way to them; they require, in the pronouncing of them, a peculiar opening of the organs of speech: and in these northern countries we do not extend our organs of speech sufficiently to give them that fulness of sound which they ought to have, and which is given to them in the southern parts of the world. Farther still, ᾳ and ῳ, with an ι subscribed, are contractions of the diphthongs αι and οι:
31 I mean only as to the writing of them, for they are the same as to time; * or rather, they are the very diphthongs αι and οι, having the ι written under them after the modern way, instead of having it written at the side after the way of the ancients, who were strangers to the ι subscribed. And yet ᾳ and ῳ are never considered as

* Dativus casus, qui, in Vocibus in αι, per ῳ, subscripto ι, exaratur hodie, hic (*i. e.* in Inscriptione Baudelotiana) per ο exprimitur, ι una serie adscripto, ut animadvertas in illis vocibus ΕΝ ΤΟΙ ΠΟΛΕΜΟΙ: idque antequam ω μέγα advectum esset.—In Inscriptione Farnesiana dativus casus in ῃ et ῳ per ΕΙ et ΟΙ exaratur, ut in Baudelotianis Marmoribus. Similiterque dativus in ᾳ, subscripto ι, per ΑΙ.—*Montfaucon. Palæogr. Græc.* p. 138. 141.

short in the placing of accents; which manifestly shews, that the modern doctrine of Greek accents is not founded upon any analogy or quantity, but is contrary to both.

From this rule, however, some exceptions are made. 32

For αι

In the tenses of the optative mood; as φιλήσαι.

For οι

1. In the tenses of the optative mood; as τετύφοι.

2. In contracts; as Σαπφοῖ, Λητοῖ.

And some perhaps may be disposed to think that more exceptions may be made from this rule. For instance:

For αι

1. In the nominative cases plural of nouns, which have an acute upon the penultimate of the nominative case singular; as ταμίας, ταμίαι; Αἰνείας, Αἰνείαι.

2. In all infinitives ending in αι, which are accented upon the penultimate; and which accent is acute, if the penultimate is not long by nature; as τετυφέναι, τυπέσθαι, excepting the first aorist of the middle voice in ασθαι; which, still making its last syllable short by the rule, is therefore always accented upon the antepenultimate; as τύψασθαι. 33

For οι

1. In the nominative cases plural of nouns, which have an acute upon the penultimate of the nominative case singular; as τετυμμένος, τετυμμένοι.

2. In adverbs; as οἴκοι. To distinguish it, it is said, from οἶκοι, Ædes.

I could indeed wish that these, and more particulars, might be admitted as exceptions from the rule; because they would bring things nearer to the standard of quantity: but this is not to be done.

For though it followeth that the last is short, or considered as short, when there is an accent upon the antepenultimate, yet it doth not follow that αι and οι final are considered as long, because the foregoing syllable hath an acute; for a penultimate may, according to the doctrine of accents, have an acute, whether the last 34

syllable be short or long. The truth of the case is, that the rule, with all its exceptions, be they more or fewer, is contrary to reason and quantity. For how can a syllable be considered as short or long, but by the actual pronunciation of it, or giving it one measure in the former case, and two measures in the latter? Now this is a thing which can be determined only by the length or shortness of syllables themselves. But the doing of it
35 merely upon the account of accents, and in so arbitrary and inconsistent a manner, is dealing too freely with quantity, which is not founded on arbitrary principles, but in the nature and reason of things.

The considering the diphthongs αι and οι as short in respect to accents, seemeth to have owed its rise to a corrupt pronunciation of the diphthongs, which prevailed among the Romans in the times of Claudius and Nero. And if the Romans introduced this pronunciation into Greece, as it is probable they did, for the Greeks knew it not before Greece was subdued by the Romans, then this part of the doctrine of accents will evidently appear to be modern, and the time of its commencement may very nearly be pointed out. Isaac Vos-
36 sius hath spoken very fully concerning the facts, from which these consequences follow. * "Eas (scil. diphthongos) integras fuisse, et vere diphthongos, ita ut utraque vocalis exaudiretur, quamvis vel ipsum testetur vocabulum, certius tamen colligitur è scriptis illorum omnium, qui floruere antequam Græcia Romanis serviret. Claudii et Neronis temporibus mutata demum fuit pronunciatio, tunc quippe præcipue usus invaluit ut diphthongi absorberentur, quod ipsum quoque Latinæ contigit Linguæ, utpote in qua bivocalium usus maxima ex parte cessarit jamdiu ante ætatem Ciceronis. Non tantum insolens quid, sed et vastum et rusticum præ se ferre videbantur diphthongi AI et OI, nec defuere, credo,
37 qui fauces non satis patere, nec sine dolore in tam latos sonos diduci et explicari posse adfirmarent.

* De Poemat. Cantu. p. 16, 17.

Sine mora itaque a Romanis transiit vitiosus hic pronuntiandi ritus ad Græcos, gentem adulandi peritissimam, frustra reclamantibus doctis, et antiqui moris studiosis; qui licet aliquamdiu restitere, brevi tamen et ipsi quoque in mollius loquendi genus concessere; et adeo quidem ut Trajani et Adriani seculo bivocalium usus penitus cessasse videatur. Hinc est quod in illis Marmoribus, quorum Inscriptiones factæ sunt post ea tempora, mira diphthongorum confusio occurrat, cum tamen in vetustioribus lapidibus Orthographiæ ratio optime sibi constet." This soon became the case of all the diphthongs. For * Sextus Empiricus lived under Commodus, or soon after; and he expressly saith 38
that the sound of the diphthongs *αι*, *ει*, and *ου*, was simple and uniform, *i. e.* they were pronounced as mere vowels. *Ὁ τοῦ αι καὶ ει φθόγγος ἁπλοῦς ἐστι, καὶ μονοειδής. καὶ ὁ τοῦ ου φθόγγος μονοειδὴς καὶ ἀσύνθετος καὶ ἀμετάβολος, ἐξ ἀρχῆς ἄχρι τέλους λαμβάνεται. Advers. Grammatic.* l. i. c. 5. §. 117, 8.—This also agreeth with, what seemeth to me to have been, the true origin of the Greek accents: an account of which I shall lay before the reader before I finish this subject.

II. In the motion of nouns through their numbers and cases, the accent of the first word is not kept in its place, or removed, or changed, by any uniform rule of analogy or quantity.

Monosyllables, which increase in declining, have 39
a remarkable variation in their accents. The acute, which is upon the nominative case, ought, according to the analogy of the doctrine of accents, to be kept upon the same syllable of the increased word as much as possible. And yet, in contradiction to this, and to other general rules, an acute is placed upon the last syllable of the genit. and dat. sing. and of the dat. plur.; as *χειρός*, *χειρί*, *χερσί*; and a circumflex is placed upon the last syllable of the genit. and dat. dual. and of the genit. plur.; as *χειροῖν*, *χειρῶν*. And, besides this, the penul-

* Fab. Bib. Græc. l. iv. c. 18.

tiate, if it be long by nature, and is followed by a syllable, is circumflexed in the accusat. singular, and in the nominative, accusative, and vocative dual and plural,
40 as χεῖρα, χεῖρε, χεῖραϊ. Whereas the accent of the first word might have been kept upon the same syllable in all the oblique cases; *viz.* either an acute or a circumflex: for the quantity of the penultimate and last syllable would, in all cases, allow of one of them.

III. The general rule for placing accents on verbs, is to remove them as far back from the last syllable as possible. And yet in the motion of verbs through their moods, tenses, numbers, and persons, the accent is not always kept back as far as possible, but it is moved forwards when the nature of the syllables, and even the analogy of accents, do not require so forward a motion.

EXAMPLE.

τύπτω active.

2d fut. indicat.

41 τυπῶ, τυπεῖς, τυπεῖ.

τυπεῖτον, τυπεῖτον.

τυποῦμεν, τυπεῖτε, τυποῦσι.

Optat.

τυποῖμι, τυποῖς, τυποῖ.

τυποῖτον.

τυποῖμεν, τυποῖτε, τυποῖεν.

Infinit.

τυπεῖν.

Particip.

τυπῶν.

Middle

Indicat.

τυποῦμαι, τυπῇ, τυπεῖται.

τυπεῖσθον, τυπεῖσθον.

τυπεῖσθε, τυποῦνται.

Infinit.

τυπεῖσθαι.

So also the 2d aor. infinit. and particip. active, τυπεῖν, τυπών;—the perf. and plusperf. infinit. and particip. active, τετυφέναι, τετυφώς;—the two aors. subjunct. infinit. and particip. passive, τυφθῶ τυπῶ, τυφθῆναι τυπῆναι, τυφθείς, τυπείς;—the perf. and plusperf. particip. passive, τετυμμένος;—the 2d aor. imperat. and infinit. middle, τυποῦ, τυπέσθαι;—and the perf. and plusperf. infinit. and particip. middle, τετυπέναι, τετυπώς. 42

In all which instances the accent of the first word might have continued the same, and have retained its original place, either by the natural quantity of the last syllable, or because the diphthong αι is reckoned short in the modern system of accents. Whereas now the accent of the first word, instead of being removed back, is not even kept back so much as its original place required; but is carried more forward than the natural or artificial quantity of the last syllable requires.

IV. An acute, after its ἄρσις or elevation, cannot have more than three measures in its θέσις or fall; for the ear cannot well go farther to judge of accents. But then the distribution of these measures is quite arbitrary in the modern system of Greek accents; for when an acute is upon the antepenultimate, two of the three measures in the fall must be in the penultimate, and not in the last. Whereas there is nothing in the rules of harmony, and of genuine pronunciation, that can hinder two of the three measures in the fall from being either in the penultimate, or in the last; as it is in Latin. Κύριου and κύριῳ are as harmonious as *dóminī* and *dóminō*. And therefore the accenting of such words upon the penultimate, though the accent was originally upon the antepenultimate in the nominative case, cannot be founded upon harmony, analogy, or reason. 43 44

This is farther evident from hence; that even in the present system of Greek accents, some words are, contrary to the abovementioned general rule, directed to be accented upon the antepenultimate, though the last is long; as Αἰνείεω, ὄφεως, and many others, which will be produced under the third proposition.

V. The system of accents, I have said, professeth in its first rules to have a regard to quantity, but in its progress departeth from it without any reason. Many words which might, by the first rules in the system of accents, be accented so as to agree with quantity, are
45 yet accented contrary to it—ἔρημος hath an acute upon the antepenultimate; though according to quantity it ought to have a circumflex upon the penultimate, and according to the first rules in the system of accents, it might be so accented. For they allow this, and all words of the same form, to be capable of having a circumflex upon the penultimate.* And words of this form ought never to have an acute upon the first, but a circumflex upon the second. For a circumflex is the natural and proper accent of every syllable, that is long in its nature; and a circumflex consisteth of an acute and a grave, *i. e.* it sheweth that there is both an elevation and depression of the voice in the syllable over which it is placed. Ἔρημος therefore must be so pronounced, as if the long vowel in its penultimate was
46 resolved into two short ones, and the former marked with an acute, and the latter with a grave; as thus, ἐρέἐμὸς. Now if every vowel, which is long in its nature, hath also a natural elevation in its first part or measure, it followeth that ἔρημος, and all words of the same form, ought not to have, and cannot have, an acute upon the first: because they would then have an elevation upon each of their two first syllables; which no language alloweth.

PROPOSITION III.

The modern use of accents in the ancient Greek language is contradictory to itself.

I. The rule for accenting words ending in υς, the
47 * Etymologist telleth us is this. Polysyllables ending in υς, which have the υ short, are to have an

* In Voce λίμνα.

acute upon the antepenultimate. *Τὰ εἰς ῡς ὑπὲρ δύο συλλαβὰς, συστέλλοντα τὸ ῡ, προπαροξύνεται· οἷον, λεύκοφρυς, ἥμισυς, ἀτράφαξυς.* According to this rule, *ἐλαχυς* ought to have an acute upon the antepenultimate; but yet it is directed to be acuted upon the last. And the reason given for this is, because there is another rule, contrary to the former, for accenting some words ending in *υς*, which directeth the accent to be placed upon the last, when words of this form have a neutral ending, and an *ᾱ* in the penultimate: *ἐπειδὴ τὰ εἰς ῡς ἔχοντα οὐδετέρου παρασχηματισμὸν, παραληγόμενα τῷ ᾱ, ὀξύνεται, οἷον πραΰς, ταχύς, τούτου χάριν καὶ τὸ ἐλαχύς ὀξύνεται.* There is the same contradictory rule for the accenting of *ἐλαχεια*; the general rule is this: nouns feminine, ending in *ᾱ*, which come from nouns masculine, ending in *ῡς*, 48 are to have an acute upon the antepenultimate, if the masculine hath a grave upon the last; but if the masculine hath an acute upon the last, then the feminine is to have a circumflex upon the penultimate. *Τὰ εἰς ᾱ λήγοντα θηλυκὰ ἀπὸ τῶν εἰς ῡς ἀρσενικῶν γινόμενα, εἰ μὲν βαρύνεται τὰ ἀρσενικὰ, προπαροξύνεται τὰ θηλυκά· οἷον πρέσβυς πρέσβεια, ἥμισυς ἡμίσεια· εἰ δὲ ὀξύνεται τὰ ἀρσενικὰ, προπερισπᾶται τὰ θηλυκά.* According to this rule, *ἐλαχεια* ought to have a circumflex upon the penultimate; but yet both *ἐλαχεια* and *λιγεια* from *λιγύς* are directed to be acuted upon the antepenultimate. And the reason given for this is, because there is another rule, contrary to the former, for accenting some of these feminines, which 49 directs an acute to be placed upon the antepenultimate, when the word cometh from a present tense. *Τὰ δὲ ἀπὸ ἐνεστῶτος παρηγμένα διὰ τοῦ ῑᾱ θηλυκὰ, προπαρυξύνεται· οἷον μήδω, Μήδεια· λίγω, λίγεια·* and so *ἐλάχεια*, because * *ἐλαχύς* is, by them, made to come from *ἐλῶ*, as *λιγύς* is from *λίγω* or *λέγω*. But the grammarians would be very hard put to it to prove that these nouns come from those verbs, if something more were required of them in proof of it than bare assertion. However, the

* Etymol. in Vocibus *Ἐλάσσων* et *Λιγύς*.

rules manifestly contradict themselves; and, instead of paying a due regard to quantity, one would think, were made on purpose to oppose it.

II. An oxytone becometh a barytone in a continued discourse, except in the case of enclitics; and the acute
50 accent, when so changed, doth not seem to be either a proper acute, or a proper grave. Not a proper acute, for if it were there would be no change, and it would have the same effect upon following words that all final syllables, which are acuted, have upon enclitics, *i. e.* to draw them as it were into one word. Neither doth this accent properly become a grave, for there can be no grave upon the last but when there is a circumflex upon the foregoing syllable, or an acute upon one of the two foregoing syllables, which cannot be the case of an oxytone; so that in pronouncing such a word, the last syllable is not to be uttered as if it were accented with either an acute or a grave: not with a grave be-
51 cause it is originally acutitonous; and not with an acute for the reasons abovementioned. * "Le grave ne se marque jamais que dans la suite du discours, et à la fins des mots, ou il y auroit naturellement un aigu, montrant qu'alors ces mots ne relevent pas tout à fait leur finale, mais la soûtiennent seulement un peu. Ils la soûtiennent, dis je, parce qu'il est de la nature de la voix, de soutenir toûjours quelque syllable en chaque mot, et qu'autrement elle fondroit trop: et ils ne l'elevent pas tout à fait, parce que cet elevement paroistroit tellement au respect du mot suivant, qu'il sembleroit l'unir a soy, ce qui ne se peut faire qu'aux enclitiques."

The making oxytones become barytones in such a manner that they are not to be pronounced either as
52 oxytones or barytones, is really monstrous. But besides this, it is a great absurdity, and contrary to the nature of all languages, that the same word, when pronounced separately, should be subject to a different

* N. Meth. Grec. p. 546.

modulation from what it must have when it makes part of a continued discourse.

Indeed the nature of accents hath not been sufficiently considered: it is evident that every word must have an accent; and it is, I think, as evident, that there is, and can be, in nature but one accent, *viz.* the acute. The grave is not an accent, but the privation of an accent: and all polysyllables which have an acute in the middle, must have, or be supposed to have, as many graves as there are syllables in those words besides the acuted syllable. For the syllables which precede the acute, are to be pronounced with a privation of accent, *i. e.* with a grave, as well as those which follow it. But the tone with which the syllables, which precede the acute, are to be pronounced, is not deemed an accent; and, therefore, as the reason is the same, the tone with which the syllables which follow the acute are to be pronounced, cannot be deemed an accent. The circumflex, as it consisteth of an acute and a grave, can be deemed an accent only in respect to the former part of it: but this cannot make it a distinct accent. The figure of it, indeed, is one, but the nature of it is double; and if it be expressed according to its constituent parts, as it was originally expressed, it will evidently appear, that the latter part of it is only the privation of an accent, *i. e.* no accent at all; and that the former part of it is what only can be deemed an accent. 53 54

This must be the meaning of Quinctilian when he saith: "Est autem in omni voce utique acuta:" as is farther evident from what nearly follows: "Præterea nunquam in eadem, flexa, et acuta, quoniam eadem flexa ex acuta." From the former of these passages it is easy to observe that it destroyeth all that part of the doctrine of accents which relateth to atonics: "ea vero quæ sunt syllabæ unius, erunt acuta, aut flexa, ne sit aliqua vox sine acuta." *Instit.* lib. i. c. 5.

I will not pursue this any farther: I mention it only to shew how contradictory the doctrine of accents is to

itself, and to all manner of reason in this instance. For when, by this doctrine, oxytones become barytones, the
55 patrons of the system of accents never tell us where the acute is then to be placed; and yet it is evident that they must have one, for every word must have an accent, and every grave supposes an acute.

III. Many Greek words have an acute upon the antepenultimate, though the last is long, contrary to a fundamental rule in the doctrine of accents. Of these there are four classes:

1. The Ionic genit. cases in εω for ου, as Αἰνείεω.

2. The Attic genit. cases of contracts in ις and ι, as ὄφεως, ὄφεων; σινήπεως, σινήπεων.

3. Nouns in ως and ων, which do not increase in the genit. case, as ἐύγεως, ἀνώγεων.

4. The compounds of γέλως, as κατάγελως.

56 These, indeed, are introduced as exceptions from the general rule, but the words which are comprehended under these exceptions are so numerous, and of such a nature, that they must be allowed to be a manifest contradiction to the general rule. And, besides, I have this farther observation to make upon them, that they all prove what I have before advanced, *viz.* that there is nothing in the nature of syllables, or the analogy of the doctrine of accents, to hinder an acute from being upon the antepenultimate when the last is long. For the reasons given for the accents continuing upon the antepenultimate in these exceptions, will equally prove that it might remain upon the antepenultimate of all words which have it upon that syllable in the nomi-
57 native case; and, consequently, that κυριου and κυριῳ, and all words of the same form, may, according to this analogy, have an acute upon the first, because they have it upon that syllable in their nominative cases.

IV. One general rule in the doctrine of accents is, that the accent of the first word remaineth on the same syllable in declining when no particular rule requireth it to be removed. Now,

1. The rule itself is contradicted by all those in-

stances in which the accent of the first word is removed in declining without any particular rule; as *μία* hath an acute upon the penultimate, but a circumflex upon the last in *μιᾶς* and *μιᾷ*. So *μηδεμία, μηδεμιᾶς, μηδεμιᾷ*; and so *ἄμφω, ἀμφοῖν*; *δύω, δυοῖν*.

2. This rule, when observed, is, in many cases, contradictory to another general rule, which requireth 58 that an acute should be placed upon the antepenultimate when the last syllable is short, and the penultimate is not long by nature; for when a masculine participle hath an acute upon the penultimate, this acute will, by the present rule, remain upon the penultimate of the neuter gender. And so *ἀγιάζον* hath an acute upon the penultimate, because *ἁγιάζων* hath an acute upon the penultimate, and a neutral participle doth not draw back its accent; though it ought not to have an acute, as the last syllable is short; and it cannot have a circumflex as the penultimate is not long by nature, but its proper accent should be an acute upon the antepenultimate. And so, likewise, in the imparisyllabical declension, when the last syllable of the nominative 59 case hath an acute, this remaineth on the penultimate of the oblique cases, though the two last syllables are short, as *λαμπὰς, λαμπάδος, λαμπάδι*.

3. In contradiction to the abovementioned general rule, the place of the accent on the first word is directed to be removed by three particular rules:

1. One particular rule, which requireth the accent of the first word to be removed, is this: that the last syllable of the genitive plural of the first declension is to be accented with a circumflex, as *ταμιῶν, τελωνῶν, μουσῶν*, although their nominative cases are accented upon the penultimate, as *ταμίας, τελώνης, μοῦσα*. This particular rule, so far as it goeth, is a contradiction to the present general rule; and what is farther observable upon it is, that it is subject to many exceptions which yet are 60 all agreeable to that other general rule, which placeth an acute upon the penultimate when the last is long. The exceptions are, that the genitive cases plural of *χλούνης*,

χρήστης, Ἐτήσιαι, ἀφύη, and of the feminines of adjectives in ος, are not to be accented with a circumflex upon the last, but with an acute upon the penultimate. Now these instances shew the absurdity of the particular rule for placing a circumflex upon the last syllable of the genitive case plural of nouns of the first declension; and the particular rule, so far as it goeth, contradicteth the rule for retaining, in declining, the place of the accent of the first word: for all nouns of the first declension, which have an acute upon the penultimate, are capable of retaining it in the same place in the genitive plural; and it would be more agreeable, even to the analogy of accents, for them to do so, without perplexing the doctrine of accents by rules which are perpetually contradicting one another.

61

2. Another particular rule, which requireth the accent of the first word to be removed, is this; that monosyllables which increase in declining, acute the last syllable of the genit. and dat. sing. and of the dat. plur. and circumflex the last syllable of the genit. and dat. dual, and of the genit. plur.; as χείρ, χειρός, χειρί, χερσί, χειροῖν, χειρῶν. And yet in all these cases, the accent of the first word may be preserved upon the same syllable of the increased word, *viz.* an acute when that syllable is not long by nature, and a circumflex, when it is long by nature and the last syllable is short. So the circumflex is placed in the accusat. sing. and in the nominat. accusat. vocat. dual. and plur. of words of this form; as χεῖρα, χεῖρε, χεῖρες, χεῖρας. And so the acute is placed in the oblique cases of all monosyllable participles; as θέντος, στάντος, δύντος, ὄντος.

62

3. A third particular rule, which requireth the accent of the first word to be removed, relateth to feminines ending in εια, which come from masculine oxytones in ένς or ης. Those which come from a masculine oxytone in ενς, are to have an acute upon the penultimate; and those which come from a masculine oxytone in ης, are to have an acute upon the antepenultimate. The reason given for this is, because in the for-

mer case ᾱ final is long, but in the latter it is short. 63
But this is no reason at all as to the present point; for α final, whether long or short, is capable of being acuted. And therefore all the instances of this kind are, in both cases, equally contradictory to the rule for keeping the accent of the first word upon the same syllable as much as possible.

V. As the first in τίθημι, ἵστημι, δίδωμι, ζεύγνυμι, is accented, this accent should remain upon the first of the third pers. plur. as it remaineth upon the first of all the other persons, whether the penultimate be long or short. And yet, contrary to this analogy, the penultimate of this person is circumflexed: τιθεῖσι, ἱστᾶσι, διδοῦσι, ζευγνῦσι. If it be said, that this is done to make these persons conformable in their accent to the 64
dat. case plur. of the participles of the same tenses, to which they are like in all other respects, this is rather a reason why they should not be so accented, that they might differ in accent, as they do in sense. But even that rule is not universal; for ἄεισι, third pers. plur. of ἄημι *spiro*, is accented by some upon the first.

VI. The second and third persons sing. of the optative passive of verbs in μι have a circumflex on their penultimate; as τιθεῖο, τιθεῖτο; ἱσταῖο, ἱσταῖτο; διδοῖο, διδοῖτο. But δύναιο, δύναιτο are accented upon the first. And so these persons, in these tenses, are always accented, when the active is not in use; as δύνημι is not. But how can this circumstance be a foundation for any difference in the placing of accents in the above-
mentioned persons of the optative passive of verbs, 65
which in all respects are the same, whether their actives be in use or not? However, so it is, though it contradicts the general analogy of such verbs.

VII. Dissyllable prepositions, when they are followed by a word which beginneth with a vowel, lose their last syllable, and have no accent at all; as παρ' ἐμοῦ. But this is contrary both to reason and to the general doctrine of accents; for no monosyllable can be pronounced without some accent. And this analogy is observed

whenever the elision is made in a declinable word; as δείν' ἔπαθεν. For in this case the accent is always drawn back to the penultimate, though it might have been otherwise placed before the elision; and so it sheweth
66 that all monosyllables ought to have an accent, and that the depriving monosyllables, which arise from dissyllable prepositions, of an accent, is contrary both to reason, and to the general analogy of accents.

It is in vain to pretend that accents, as they are now used, are consistent with quantity, and that a due regard may be had to both.

1. Because quantity is not the constant, is seldom the rule for placing of accents. And therefore, whenever accents are not placed according to quantity, *this* must cause a difference in the pronunciation. For why are accents in any case placed according to quantity, but that they may both agree in the pronunciation? and if the pronunciation is genuine and rational when accents and quantity agree, it must necessarily be corrupt and
67 irrational when they disagree. One of them must give way to the other. And if quantity doth this, then it will be at variance with itself; and if accents give way, then they are nothing as to pronunciation.

2. Because this is not true in fact. No man can read prose or verse according to both accent and quantity; for every accent, if it is any thing, must give some stress to the syllable, upon which it is placed. And every stress that is laid upon a syllable, must necessarily give some extent to it, for every elevation of the voice implieth time, and time is quantity, * οὔτε χρόνος χωρὶς τόνου εὑρίσκεται, οὔτε τόνος χωρὶς χρόνου. For this reason Dionysius Thrax saith, that a tone or accent
68 giveth a greater extent or quantity, † τόνος πρὸς ὃν ᾄδομεν καὶ τὴν φωνὴν εὐρύτεραν ποιοῦμεν. Even a rough breathing is able to make a short vowel long for no other reason, but because it layeth a greater stress

* Πορφυρίου περὶ προσῳδίας. Ms. Bib. Reg. Ang. p. 2.

† Ms. Bibliothec. Mediceæ.

upon it than a smooth breathing doth. And the pause which must necessarily be made at the end of every verse, is the true reason why the last syllable is not common, but necessarily long. It cannot therefore be said that accents only denote an elevation of the voice, for no such elevation can subsist, and be made sensible in pronouncing, whatever may be done otherwise in singing, without some stress or pause, which is always able to make a short syllable long.

It is upon account of this connexion between accent and quantity that Quinctilian saith, that, in the case of common syllables, the place of the accent varieth with the quantity of the syllable. *" Evenit, ut metri quoque conditio mutet accentum: ut 69

"——*Pecudes, pictæque Volucres.*

Nam Volucres media acuta legam: quia etsi natura brevis, tamen positione longa est, ne faciat iambum, quem non recipit versus heroicus." So that, according to Quinctilian, when the penultimate of *volucres* is long, it must be read with an acute accent; but when it is short, it must be read without one: which, in both cases, can be founded only in the connexion between accent and quantity. For if *these* were unconnected, the two last syllables in *volucres* might make either a spondee, or an iambus, without any alteration in the accent.

In some ancient Latin inscriptions, an acute accent is put to shew that the syllables, over which it is put, are long: as †STA'TIO', PATRO'NO', PE'DANIO', CLE'MENS, MA'NIBVS, CV'RIONE, PECVNIA'. The proper mark of a long syllable indeed was an apex, or bar. However, this sheweth, that in the sense of those who engraved these inscriptions, a syllable was long when it had such an elevation given to it, as is proper to an acute accent: for otherwise the engravers would never have put two such accents upon one word, nor such an accent upon the first syllable of CVRIONE. 70

* Instit. lib. i. c. 5.

† Lips. de L. L. Pronunt. c. 19. Norisii Cenotaph. Pisan. Dissert. iv. c. ult.

Upon the same account some ecclesiastical poets
71 have made short some syllables of Greek words, which originally, and in their nature, are long, merely because they had only a grave accent, and have made long others, which originally are short, merely because they had an acute accent. So in Sidonius Apollinaris the penultimate of Euripides is long, because Εὐρυπίδης is accented upon the penultimate; and in Prudentius, the penultimate of *eremus*, *Idola*, *Mathesis*, *Serapis*, is short, because these words in the Greek language are accented with an acute upon the antepenultimate.

It is as impossible to read prose according to accents, and, at the same time, maintain a due regard to quantity, as it is to read poetry according to quantity and metre, and, at the same time, maintain a due regard to accents.
72 *This* hath never been attempted, neither can the *other* any more be done.

Though accents are placed, yet they are never read in verse; because if they were, they would turn verse into prose. *"Si quis itaque hodiernos Græcorum accentus seu prosodiam sequatur et legat Carmina vel Homeri, vel cujuscunque alius antiqui poetæ, nullos omnino pedes, nullum vel metrum vel rhythmum agnoscet, nihil quod numerosum sit, vel aures afficiat; sed sonum absonum et ridiculum, et versus qui cantari nequeant, denique quidvis potius quam Carmina intelliget." In the original use of accents quantity always agreed with the elevation and depression of the voice. But as the modern use of accents seldom agreeth with quantity,
73 those who would have a pronunciation formed upon both accent and quantity require an impossibility.

Nothing would shew the absurdity of the modern system of accents in this respect more effectually, than to take a piece of poetry, and place the accents according to the quantity, which the doubtful and long vowels

* Is. Vossius de Poemat. Cantu. p. 21.

and diphthongs have in their respective places. This would cause such a variation in the places of the accents, arising from the different length or shortness of the vowels and diphthongs in their different situations, as would make the modern system of accents appear quite ridiculous. For of the two sets of accents, which this would exhibit, the one would at least approve itself by its agreement with quantity, and the other would immediately shew its absurdity by its disagreement from 74
even what it pretendeth to.

There are syllables, which are shorter than short, and longer than long. * Διαλλάττει βραχεῖα συλλαβὴ βραχείας, καὶ μακρὰ μακρᾶς, καὶ οὔτε τὴν αὐτὴν ἔχει δύναμιν, οὔτε ἐν λόγοις ψιλοῖς, οὔτ' ἐν ποιήμασιν, ἢ μέλεσι διὰ ῥυθμῶν ἢ μέτρων κατασκευαζομένοις πᾶσα βραχεῖα, καὶ πᾶσα μακρά.— When a short vowel is followed by another vowel, it is shorter than when it is followed by a mute and a liquid, though it be also short in this position. And a long vowel is not so long when it is followed by another vowel, as when it is by one or more consonants. Farther still, the ancients were so nice upon the subject of quantity, that they made a difference in the degrees 75
of the quantity of the same vowel, in respect, not only of the letters which followed, but also of those which went before it. † Dionysius Halicarnasseus, to illustrate this, produceth the words ὁδός, ῥόδος, τρόπος and στρόφος; in all which the first syllable is short, and yet it is longer in ῥόδος than in ὁδός, longer in τρόπος than in ῥόδος, and longer in στρόφος than in τρόπος. Accents can, and do take no notice of this. But quantity can, and doth. And so did the ancients in reading or repeating both poetry and prose; and made the difference sensible to the ear. So in the foregoing instances, Dionysius saith that the first syllable of the last word, though it still remaineth short, yet becometh longer than the shortest by the three sensible additions, which 76
are made to it: τρεῖν αὐτῇ προσθήκαις ἀκουστικῆς μα-

* Dionys. Halicar. Περὶ Συνθέσ. Ὀνομάτ. §. 15. † Ibid.

κρότερα γενήσεται τῆς βραχυτάτης, μένουσα ἔτι βραχεῖα. And from hence he maketh this conclusion: * therefore
77 these four differences in a short syllable, which have or produce a correspondent sensation, are measured or estimated by the addition, which is made of one, two, or three consonants to the first short syllable.

Indeed all the different kinds of writing, so far as the judgment of the ear is concerned, arise from the different manner in which writers dispose letters, syllables, and words. As there is no mystery in this, one would be disposed to think there could be no great difficulty in the right management of it. And yet how few writers are there, who have succeeded in the execution so well,
78 as to deserve and leave to posterity an established character? Their ill success could not proceed from any ignorance of an art, which, in its nature, is so very plain and simple, but from their want of that principle, which alone can secure success; I mean a want of taste. This, when we have it, is an inborn principle; which cannot be acquired, though it may be improved. But the present accents, being founded upon a wrong taste, cannot give or improve a true one; but directly tend to spoil our taste, if we have any. For true taste

* I give the sense of this passage as I think it ought to be read. The original is certainly corrupted. Οἷαιοῦν τέσσαρες αὗται βραχείας συλλαβῆς διαφοραὶ, τὴν ἀνάλογον ἴχουσαι αἴσθησιν, τῆς παραλλαγῆς μέτρῳ. Victorius (Var. Lect. l. xiii. c. 6.) instead of ἀνάλογον read ἄλογον. But the difficulty doth not consist in this word. Whether we read ἀνάλογον or ἄλογον still the grammatical construction is imperfect, there being no verb to answer to the nominative cases. Dr. Hudson saw this; and therefore he read τὴν ἀνάλογον ἴχουσιν αἴσθησιν πρὸς τὸν τῆς παραλλαγῆς μέτρον. Mr. Upton hath gone farther; and offered two emendations, one of which seemeth obscure and confused, and the other maketh still greater alterations in the text. But if, instead of τῆς παραλλαγῆς μέτρῳ, we read ἐκ τῆς παραλλαγῆς μετρεῖται, the emendation will be easy and natural, and the sense agreeable with the context. For then μετρεῖται will be the verb, to which διαφοραὶ and ἴχουσαι refer, and the sense of the passage will be what Dionysius certainly meant. For the additions that are made to the first syllable, being the causes of the differences in the quantity of it, *those* additions must be the rule, by which these differences are to be measured, and made sensible in the pronunciation. For these reasons therefore I have translated the passage according to this reading.

is ever founded in nature. And so is quantity: but not so the modern doctrine of accents.

There is a prosaical rhythm, which is very simple: there is an oratorical rhythm, which is more numerous; and there is a poetical rhythm, which is the perfection of all human compositions. All these 79
rhythms arise from a due proportion in quantity; or, in other words, from a due assemblage of long and short syllables, in a certain *ratio*. Now as a pronunciation by accent must produce a rhythm, and this is different from that which ariseth from the length and shortness of syllables, it is as evident, that one cannot read or repeat by accent and quantity at the same time, as it is evident that two distinct rhythms cannot be produced by the same movements, or that the same rhythm cannot be produced by different movements. The rhythm of music is capable of being varied in many more ways than the combination of the different feet, which are used in verse, can possibly reach. And therefore music may be so adapted to poetry, that this may be sung, 80
and both produce one rhythm. But the rhythm which ariseth from a bare elevation and depression of the voice, fixed in every word to certain places by certain rules, is of too narrow a compass to take in the various combinations of syllables and feet that may be used in verse. And, therefore, though the Greek poetry was sung according to musical notes, yet could it never have been read or repeated according to the modern accents: nor could orations, or common prose for the same reason, in proportion to the lower degree of rhythm, which is proper to them. For it is to be observed, as a thing which is essential in the present case, that the rhythm of prose is of the same nature with the rhythm of poetry. The difference doth not consist in the quality, but only in the quantity. 81
Μουσικὴ γάρ τις ἦν καὶ ἡ τῶν πολιτικῶν λόγων ἐπιστήμη, τῷ ποσῷ διαλλάττουσα τῆς ἐν ᾠδαῖς καὶ ὀργάνοις, οὐχὶ τῷ ποιῷ. Καὶ γὰρ ἐν ταύτῃ καὶ μέλος ἔχουσιν αἱ λέξεις, καὶ ῥυθμὸν, καὶ μεταβολὴν, καὶ πρέπον. Ὥστε καὶ ἐπὶ ταύτης ἡ ἀκοὴ τέρπεται μὲν τοῖς μέλεσιν,

ἄγεται δὲ ταῖς ῥυθμοῖς, ἀσπάζεται δὲ μεταβολάς, ποθεῖ δ' ἐπὶ πάντων τὸ οἰκεῖον. Dionys. Halicarn. Περὶ Συνθέσ. Ὀνομάτ. §. 11.

Metre differeth from rhythm as the *species* doth from the *genus*. For which reason the * scholiast upon Aristophanes calleth rhythm the father of metre, πατὴρ μέτρου ῥυθμός. Metre ariseth necessarily from syllables; but rhythm may arise from mere sounds. Metre therefore must produce one rhythm; and accents, if they differ from
82 quantity, must produce another. What rhythm is, and how it differeth from metre, is well explained by Longinus in those † scholia upon Hephæstion, which are ascribed to him. Διαφέρει μέτρον ῥυθμοῦ. ὕλη μὲν γὰρ τοῖς μέτροις ἡ συλλαβή, καὶ χωρὶς συλλαβῆς οὐκ ἂν γένοιτο μέτρον. ὁ δὲ ῥυθμὸς γίνεται μὲν καὶ ἐν συλλαβῇ. γίνεται δὲ καὶ χωρὶς συλλαβῆς. καὶ γὰρ ἐν κρότῳ, ὅταν χαλκέας ἴδωμεν τὰς σφύρας καταφέροντας, ἅμα τινὰ ῥυθμὸν ἀκούομεν· καὶ ἴππων πορεία ῥυθμὸς ἐνομίσθη, καὶ κίνησις δακτύλων, καὶ μελῶν σχήματα, καὶ χορδῶν κινήματα, καὶ ὀρνίθων πτερίσματα. μέτρον δὲ οὐκ ἂν γένοιτο χωρὶς λέξεως ποιᾶς καὶ ποσῆς. Syllables, saith Longinus, are the subject matter of metre. And indeed it is upon this very account that they have been called feet; because when they are so employed they bear some ana-
83 logy to the movements of the feet in dancing. So ‡ Philoponus. Θεωρεῖται ὁ ῥυθμὸς καὶ ἐπὶ τῶν κροτούντων ταῖς χερσὶ καὶ τοῖς ποσίν. ὅταν γὰρ ἡ ταχεῖα καὶ βραδεῖα τῶν ποδῶν ἄρσις καὶ θέσις λόγον ἔχωσι πρὸς ἀλλήλας, ῥυθμὸς γίνεται. καὶ ἐντεῦθεν ἀπὸ μεταφορᾶς τούτων ἡ τοιάδε τῶν συλλαβῶν συμπλοκὴ, ἣν παραλαμβάνομεν πρὸς τὴν τῶν μέτρων γένεσιν, πόδες ἐκλήθησαν. Take now the first example which Longinus mentioneth, that of smiths striking their hammers upon their anvils (from whence music is said to have taken its rise), and suppose two sets of them (consisting either of different numbers, or of the same number, but provided with hammers of different natures) to be striking upon their anvils at the same

* Nub. v. 638.

† Edit. Paris. 1553. p. 76.

‡ In lib. ii. Aristot. de Anima, L. I. viii. a.

time, and you will clearly see, that, though each set will produce a rhythm, yet both sets striking at the same time must produce discords. 84

Are accents then of no use? I answer,

1. Accents may be useful to distinguish the different senses of words, which do not differ in form or sound. As εἰμί *sum* and εἶμι *vado*; ἐστόν ἐστί *estis*, and ἔστον ἔστι *estote*; οὐ *non* and οὗ *ubi*. In which last words a distinction may be useful, though not that which is here made. The circumflex is unnecessary to this purpose; as well because both these monosyllables must, and cannot but be pronounced with a circumflex, whether it be marked or not, as because the different senses are distinguished by the different breathings; which some grammarians reckoned also among the προσῳδίαι. But such distinctions ought to cause no difference in the pronunciation, because there is no difference in the quantity. 85 And a careful reader will distinguish them by the context, without the help of accents, as readily, and by the same means, that he will distinguish the different senses of any word, which, with the same accent, carrieth different senses.

ΤΟ'ΚΟΣ with one and the same accent on the penultimate, signifieth the time of bringing forth, the act of bringing forth, and the thing brought forth. In this case the accent, being the same, is of no help to the reader. But the context telleth him in which of these three senses the word τόκος is to be taken in the place that lieth before him. And therefore it must follow from hence, that the same difference, as to sense, might as well be observed without an accent. 86

'ΗΝ, with one and the same accent, carrieth five different senses. It is the first and third person singular, and third person plural of the imperfect of εἰμί; and then it signifieth *eram*, *erat*, *erant*. It is the first person singular of the 2d aor. of ἵημι; and then it signifieth *ivi*. And it is also the first person of the imperfect of φημί; and then it signifieth *dixi*. In all which cases the reader can have no help from the accent, but only from the

context, to find out the sense of ἦν in each particular place. And this he will readily do, if he duly attendeth. And as such another instance cannot perhaps be produced, I mean of one word which carrieth five different
87 senses under one and the same accent, and yet these different senses are discovered without difficulty, there cannot be a more evident proof that accents cannot be of great use, though they should be allowed to be of some. For a reader may, and will, in all cases, discover the particular sense, which a word of different senses bears in any particular place, by the same means by which he may and will discover the different senses of ἦν.

The prepositions ἀνά and διά have an acute upon the last syllable, to distinguish them from ὦ ἄνα *rex* and τὸν Δία *Jovem*. But a reader must be very stupid, if he cannot distinguish a preposition from a noun without the assistance of an accent.

2. Accents may be useful to distinguish the quantity
88 of syllables. But then to do this they ought always to be placed according to quantity; which, in the modern use of them, they are not. And therefore, as accents may sometimes lead us to the knowledge of quantity, so is it certain that they may sometimes mislead us. The accent of περικαλλέα, being upon the penultimate, may induce an unknowing reader, who judgeth of quantity by accent, to think that α final there is long. And the rather so, because he may, perhaps, have observed, that the penultimate of βασιλέα hath such an accent, and that the α final here is long. Whereas α final in βασιλέα is long, because it is long in all the Attic accusative cases of this form; which, in this respect, follow the analogy of the Attic and Ionic genitives
89 in ως. But α final in περικαλλέα is short; and the accent is upon the penultimate only because it was upon that syllable in the nominative case περικαλλής. And so, for much the same reason, in ἱππότα, and words of the same sort, *i. e.* whose ending in ης hath been changed by the Macedonians into α, though the α final

is short, yet still, notwithstanding this alteration, the accent is kept upon the penultimate.

"Apices, (saith * Scaurus,) ibi poni debent, ubi iisdem literis alia atque alia res designatur, ut *venit* et *venit*, *aret* et *aret*, *legit* et *legit*, cæteraque his similia. Super I tamen literam apex non ponitur. Cæteræ vocales, quia, eodem ordine positæ, diversa significant, apice distinguuntur, ne legens dubitatione impediatur." This relateth to both uses of accents, when the sense varieth, and the quantity is different. But this will 90
not, by any means, support the modern doctrine of accents in the Greek language, because it taketh in only those words that are ambiguous in their sense and quantity; which are but few.

Though the *apices*, which were used by the Latins, were distinct from accents, yet still *these*, when sense and quantity are connected with them, come within the same reason, and so ought to be subject to the same rule, *i. e.* that they ought to be used but in doubtful cases. This is the only circumstance that can make the use of them proper and necessary. † "Longis syllabis omnibus apponere apicem ineptissimum est, quia plurimæ, naturâ ipsâ verbi quod scribitur, patent. Sed interim necessarium, cum eadem litera alium 91
atque alium intellectum, prout correpta, vel producta est, facit; ut *malus*, utrum arborem significet, an hominem non bonum, *apice* distinguitur. *Palus* aliud priore syllaba longa, aliud sequenti significat; et, cum eadem litera nominativo casu brevis, ablativo longa est, utrum sequamur, plerumque hac nota monendi sumus."

If the placing of different accents upon the same parts, or of the same accent upon different parts of the same words, when they carry different senses, should be allowed to be ever so proper and useful to distinguish these different senses, yet no argument can be drawn from hence for the use of accents in words, which 92
do not carry such different senses; much less for the

* De Orthographia. † Quinctil. lib. i. c. 7.

forming of a system of accents to run through the whole body of a language. For the words which carry such different senses, are very few in comparison with the whole vocabulary of the Greek language, which is a very copious one. But accents are placed upon all words—they are placed where they are not wanted;—where they can be of no manner of use;—and where, if they are observed in pronouncing, they destroy all that harmony which arisseth from a just quantity, and upon which the beauty and power of oratory and poetry do, in a great measure, depend.

Upon the whole—on the one hand the advantages of
93 accents are but small; but, on the other, they are attended with many and great disadvantages.

1. They introduce unnecessary difficulties into a language, which hath sufficient ones of itself.

2. They are placed by rules, which are often arbitrary, and contrary one to another.

3. They destroy all that harmony for which the Greek language is so justly esteemed.

4. They encourage laziness. It is an easy matter to see an accent marked over a syllable, and to place the stress of the voice there: but it is not so easy a matter to know the quantity of syllables, and give to every part of a word its due proportion of time. We are hereby led and accustomed to trust to our eyes, and not to our ears.

Prosody originally was τόνος φωνῆς πρὸς ὃν ᾄδομεν.
94 But now it is a quite different thing. From the ancient musical use of accents therefore no argument can be drawn to support the modern practice and use of accents. For though we know but little of the musical or tonical pronunciation of the ancients, yet thus much we know, that it was perfectly agreeable to the nature and quantity of syllables. But the modern use of accents is not agreeable to the nature and quantity of syllables. Neither hath it any music in it: unless irregular sounds can be so called. It must therefore be, as it is in truth, a third thing, distinct from the use of accents among

the ancient Greeks, and from the nature and quantity of syllables; and consequently cannot be supported by either.

This conclusion seemeth necessary; and unless we make such a distinction, we must run into inexplicable difficulties. * "Qui porro usus accentuum fuerit in vocali pronuntiatione, et quâ ratione syllabarum quantitatem, et accentuum inflexionem veteres conciliaverint, nondum ita perspicue explanatum est." This indeed is a thing, which can never be explained, so long as we confound the modern use of accents with that which was made of them by the ancient Greeks. 95

Accents are of less use in the Greek language to lead us to the knowledge of quantity than in any other language; because it affords more helps or *criteria* to this purpose, which are distinct from accents, and arise from the very constitution of that language. For besides the different characters, which the Greek language hath for *e* long and *e* short, and for *o* long and *o* short, it hath twelve diphthongs; which are all long. By which means an infinite number of syllables are known to be long by the writing and natural sound of them, previously to any use that may be made of accents. 96

Tones, or accents, are, and cannot but be used in all languages. † "Ut nulla vox sine vocali, ita sine accentu nulla est." Where a language is not founded in a natural quantity of syllables, the placing of accents may be allowed to be arbitrary. But not so where the very nature of a language establisheth a difference between syllables, and maketh some long and others short. In this case the use of accents cannot be arbitrary, but must correspond with the natural length or shortness of the syllables, which compose the words of that language. Otherwise a perpetual discord will arise. 97

* Montfauc. Palæogr. Græc. p. 236. † Diomedes, lib. ii.

This maketh a great difference between the ancient Greek and the modern languages. In *these* the pronunciation doth not depend upon a natural quantity, and therefore a greater liberty may be allowed in the placing of accents. But in the Greek language the pronunciation essentially depends upon a natural quantity, and therefore all use of accents that is contrary to quantity must be injurious to pronunciation.

98 Men are led to accent their words, partly by the constitution of their language, and partly by their own natural temper. One of a volatile temper will love short syllables, and will not like to be stopped either by quantity or accent; so that in pronouncing a word of three syllables he will run on, and place the accent upon the last syllable, because he can run no farther. On the contrary, one of a phlegmatic temper will love long syllables, and will be pleased with the majesty of quantity and accent: so that in pronouncing a word of three syllables, he will naturally lay some stress as soon as he can, and fix upon the first for his accent.

99 We see something of this even in the ancient, though not the most ancient Greek language, the dialects of which consisted not only in the permutation, addition, and subtraction of letters, but also in the placing of accents.

The * Dorians put a circumflex upon the last syllable of all their first futures; whereas the common language put it only upon those that end in λῶ, μῶ, νῶ, ρῶ.

The † Æolians are said to have been βαρυντικοί, *i. e.* they placed their accents as soon as they could. So πόταμος and κάλος had an acute upon the first syllable, which necessarily brought a grave upon the last; whereas the common dialect put an acute upon the last; as ποταμός, καλός. So in ἄειτιν ‡ they put the accent upon the first; whereas a circumflex was commonly

* Mag. Etymol. in Voce Κίρκος.

† Mag. Etymol. ibid.

‡ Mag. Etymol. in Voce ἄειτιν.

put upon the penultimate ἀείσιν. And so in * ὄρσω 100
for ὀρῶ the future of ὄρω: where a σ is inserted that it might not have the form of the futures of those conjugations, which have the penultimate short, and a circumflex upon the last. And in this, as in many other particulars, the Latins followed the Æolians; and, indeed, it is very evident that the Latin tongue was formed upon the Æolic dialect of the Greek language.

But this seemeth to relate only to what was practised by the common people, and in common conversation; for those that wrote in any one dialect, never departed from quantity, any more than those that wrote in any other dialect.

The modern Greeks have carried the barbarity of accents much farther. They sometimes place the 101
accent, and even a circumflex, upon the fourth from the last: whereas the ancient Greeks never placed it higher than the third from the last, nor the circumflex beyond the penultimate. † "Loci accentuum sunt quatuor, ultima, penultima, antepenultima, et præantepenultima. Præantepenultima acutum agnoscit et circumflexum. Acutum quidem in iis, quorum penultima est in ια, ut ἀναγκάλλιασις *exultatio*, ἐνύκτιασεν *nox facta est*; quasi ια unicam efficiat syllabam, et in προπαροξυτόνοις, quibus additur particula νε, ut κάμετε κάμετενε *facitis*: circumflexum autem in iis, quorum penultima circumflectitur, et iis additur articulus cum particula νε, ut εἶδατωνε *vidi illud*."

As some parts of Greece were under the dominion of the Venetians, it is probable that the 102
modern Greeks learned this method of accentuation from the Italians, who sometimes place the accent upon the fourth from the last; as *séguitano, visitano, desiderano, considerano*. ‡ "Ante tertiam quidem, nulla, quod sciam, Lingua præter Etruscam, Tonum collocat. In his enim verbis, *séguitano, visitano, séminano, desiderano,*

* Mag. Etymol. in Voce ἄισιν. Vulg. c. 2.
† Sim. Portii Gram. Ling. Græc. ‡ Casia. Hellenism. Ed. 4to. p. 98.

considerano, in quarta a fine est acutus. In compositis etiam in quinta et sexta, *portándosenela, desideranovici, seminanovici*. Quidam vir doctissimus in octava quoque id observavit, *séminanovicisene, edificanovicisme*." We have some instances of this in our own language; as *dórmitory, repósitory, prepáratory, authorítatively, deménstratively*. But this hurts the ear; for, in
103 judging of accents, the ear cannot go farther back than the third syllable. And when the accent is placed higher, we find, in fact, that all the subsequent syllables are pronounced as rapidly as if they were but two.

Analogy, and the reason of things, require that all words of the same form, at least where there cannot be any difference in the sense, should be accented in the same manner. But this is not observed in the modern doctrine of Greek accents; and the most probable reason that can be given for this variation, seemeth to be the different manner of accenting the same words, *i. e.* words of the same form, or of the same number of syllables, by different people, who spoke different mo-
104 ther-tongues. And when a foreign manner of accenting was once introduced into the Greek language, the manner of one people prevailed in some words, and the manner of another people prevailed in other words, though both were of the same form, and capable of being accented in the same manner.

In all cases, when the nature of a language admitteth of quantity, *this* must be the natural and best rule for the pronouncing of it; and all use of accents that interfereth with quantity, must, in proportion, interfere with pronunciation. And this is the case of the Greek language, but not so of the modern ones; especially of those which sprang from the Teutonic and Esclavonian.
105 For *these*, consisting of a greater proportion of consonants, must of necessity have a greater number of long syllables. And the great disproportion between long and short syllables made it impossible to think of establishing quantity for a foundation of harmony in pronunciation. Hence it became necessary to

lay aside the consideration of quantity, and to have recourse to accents to form some harmony, such as it is: so that I am apt to think that the present use of accents was introduced into the Greek language, when conquest and commerce, and other methods of intercourse, brought foreigners into Greece; for *then* each was naturally led to pronounce Greek according to the accents which prevailed in his mother-tongue. For instance; he whose mother-tongue abounded in anapæsts (as the French, which hath no trisyllable that maketh a dactyl) would naturally have placed the accent upon the last syllable, and made ταπεινός an oxytone, though the penultimate is long by nature. And he whose mother-tongue abounded in dactyls (as the English, which hath no trisyllable that maketh an anapæst), would naturally have placed the accent upon the antepenultimate, and pronounced τύψασθαι with the accent upon the first, though the last is long by nature, and the penultimate by position. And if you were to give to a Frenchman and to an Englishman, who knew nothing of the Greek accents, two Greek words to pronounce, one consisting of three long syllables, and the other of three short ones, in both cases the Frenchman would certainly place the accent upon the last, and make both words anapæsts; and the Englishman would certainly place the accent upon the first, and make both words dactyls.

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107

The reason why some words are accented differently, when there is no difference in the sense, could not be because the laws of accents originally allowed such words to have different accents; for accents were not originally placed according to the laws of prosody, but the laws of prosody were formed according to an use and custom, which was already established. In the same manner that languages in general were not originally formed according to grammar; but grammar was formed according to the use and custom which prevailed in languages, and had already fixed the general nature of them. But the true reason of this variation must be, that the Greeks, by conversing with foreigners, who

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spoke different languages, and differed one from another, in placing their accents, learned of them their respective ways of accenting; and some Greeks placed their accent one way, and other Greeks placed it in the same word another way. This maketh it highly probable, that the present doctrine of Greek accents is owing to the different ways of accenting, which were practised in other languages.

This account of the modern, arbitrary, and irrational placing of Greek accents seemeth agreeable to fact. The original use of accents among the ancient Greeks was entirely musical. The grammarians of the school of Alexandria were the first who applied them to another use, which was to distinguish quantity; and
109 as long as accents were applied to this purpose, no alteration could be thereby caused in the pronunciation of the Greek language. On the contrary, such an use of accents was intended to be, and really was in itself, a good security for the preservation of its genuine pronunciation. But in process of time, and when foreigners intermixed with the Grecians, their way of accenting crept into the Greek language, and so the present manner of placing accents was introduced. It will be proper to consider this more particularly.

The present system of accents was not formed at once. As there was a progress in the corrupt pronunciation of the Greek language, so was there a progress in the doctrine of accents.

110 The accents that were first used were agreeable to quantity. This is evident from Dionysius Halicarnasseus. * Ἡ μὲν γὰρ πεζὴ λέξις οὐδενὸς οὔτε ὀνόματος οὔτε ῥήματος βιάζεται τοὺς χρόνους, οὐδὲ μετατίθησιν· ἀλλ' οἵας παρείληφε τῇ φύσει τὰς συλλαβὰς, τάς τε μακρὰς καὶ τὰς βραχείας, τοιαύτας φυλάττει. In another place the same judicious writer observeth, that all the parts of speech do not affect the ear in the same manner. And the great and good reasons which he assigneth for the causes of

* Περὶ Συνθέσ. Ὀνομάτ. §. 11.

this, are, the nature of letters which compose words, and have many and different powers, and the union of syllables, which is formed in various manners. * Οὐχ' ἅπαντα πέφυκε τὰ μέρη τῆς λέξεως ὁμοίως διατιθέναι τὴν ἀκοήν· ὥσπερ οὐδὲ τὴν ὁρατικὴν αἴσθησιν τὰ ὁρατὰ πάντα, οὐδὲ τὴν γευστικὴν τὰ γευστά, οὐδὲ πᾶς ἄλλας αἰσθήσεις τὰ κινοῦντα ἑκάστην· ἀλλὰ καὶ γλυκαίνουσί τινες αὐτὴν ἤχοι, καὶ πικραίνουσι, καὶ τραχύνουσι, καὶ λειαίνουσι, καὶ πολλὰ ἄλλα πάθη ποιοῦσι περὶ αὐτήν· Αἰτία δὲ ἥτε τῶν γραμμάτων φύσις, ἐξ ὧν ἡ φωνὴ συνίστηκε, πολλὰς καὶ διαφόρους ἔχουσα δυνάμεις, καὶ ἡ τῶν συλλαβῶν πλοκὴ παντοδαπῶς σχηματιζομένη. By which we see that accents, in the sense in which they are now understood, had no part in this affair, and that they could not possibly be considered any farther than they were agreeable to the nature of letters and syllables, *i. e.* to quantity. 111

This truth may also be made evident from fact. The remains of antiquity, which we have upon this subject, are indeed very scanty; but yet, such as they are, they evidently prove this to have been the case. All polysyllables ending in οιος were originally accented with a circumflex upon the penultimate; but the modern Athenians accented them with an acute upon the antepenultimate. This we learn from the † great etymologist, who blameth the alteration at the same time that he acquainteth us with it: τὰ διὰ τοῦ οῖος ὀνόματα ὑπὲρ δύο συλλαβὰς, ἅπαντα προπερισπᾶται. οἷον, παντοῖος, ἀλλοῖος, ἑτεροῖος· οἱ δὲ μεταγενέστεροι τῶν Ἀττικῶν τὸ γελοῖος καὶ ὁμοῖος προπαροξύνουσιν· οὐκ εὖ. The word τροπαιον, and all words of the same form, were originally accented with a circumflex upon the penultimate; but by a later rule they are to be accented with an acute upon the antepenultimate. ‡ Πᾶν κτητικὸν οὐδέτερον, ἀπὸ θηλυκοῦ γεγονὸς, τρίτην ἀπὸ τέλους ἔχει τὴν ὀξεῖαν· οἷον, κεφαλή, κεφάλαιον· γυνή, γύναιον· ὅθεν καὶ τροπή, τρόπαιον· οἱ δὲ παλαιοὶ Ἀττικοὶ προπερισπῶσιν. Suidas saith the same thing, and so doth the scholiast upon Aristophanes, who farther 112 113

* Sect. 12, 13.

† In voce γελοῖος.

‡ Mag. Etymol. in voce τρόπαιον.

addeth, that the ancient manner of placing the accent is preferable to the modern, as being more agreeable to analogy. * Καὶ οἶμαι κατ' ἀναλογίαν τοῦτο μᾶλλον παρὰ σφίσιν, ἢ τοῦτο προφέρεσθαι, ὡς ἀπὸ τοῦ τρίτη τὸ τριταῖον, καὶ ἀπὸ τοῦ οὐρὰ τὸ οὐραῖον.

When the ancient pronunciation of the Greek language began to be corrupted, the grammarians found it necessary to introduce the use of accents, to preserve, as much as possible, that ancient pronunciation. If therefore we can discover how those first gram-
114 marians placed accents, and if it should appear that they placed them according to quantity, this will be a farther proof of what I have here advanced. As † Homer was the first Greek book that was read in the schools of the ancients, it is reasonable to think that *this* was the first that was accented; and it appears from several instances, that those accents were placed according to quantity. Ἔρημος is accented by the moderns with an acute upon the antepenultimate; but it was accented in Homer with a circumflex upon the penultimate: ‡ παρὰ τοῖς Ἀττικοῖς προπαροξύνεται· παρὰ δὲ τῷ ποιητῇ προπερισπᾶται. Il. Κ. v. 529.

Ὡς ἵδε χῶρον ἐρῆμον, ὅθ' ἕστασαν ὠκέες ἵπποι.

115 This is confirmed by Eustathius, who saith expressly, that Ἔρημος was accented after this manner, not only in this, but in all other places in Homer: § προπερισπᾶται δὲ καὶ ἐνταῦθα τὸ ἐρῆμος, καθὰ καὶ ἀλλαχοῦ, καθ' ὁμοιότητα τοῦ ἑτοῖμος. And so the word is accented in Bishop More's manuscript. Ὅμοιος is accented by the moderns with an acute upon the antepenultimate. But it was accented in Homer with a circumflex upon the

* In Plut. v. 453. Edit. Tib. Hemsterhusii.

† Plin. Epp. L. II. Ep. 14. Optime institutam est ut ab Homero atque Virgilio lectio inciperet. Quinctil. Instit. L. I. c. 17. For which reason Palladas calleth the Iliad ἀρχὴ γραμματικῆς. Antholog. L. I. c. 17.

‡ M. Etymol. in voce Ἔρημος.

§ Edit. Rom. fol. 822. l. v.

penultimate. So * Porphyry: τὰ διὰ τοῦ οἷος ἅπαντα προπερισπῶμεν. ἑτεροῖος· γελοῖος· ἀλλοῖος· διὰ τοῦτο καὶ Ὅμηρος τῇ ἀναλογίᾳ χρησάμενος † ὡς αἰεὶ θεὸς, φησὶ, τὸν ὁμοῖον ἄγει πρὸς τὸν ὁμοῖον. οἱ δὲ Ἀττικοὶ ὅμοιος λέγουσι. Corinthus saith much the same thing; and Herodian and Eustathius assure us that ὁμοῖος was always accented by the ancients, and in Homer, with a circumflex upon the penultimate, as well as ἐρῆμος and ἑτοῖμος· ‡ τὸ δὲ ἐρῆμα προπερισπῶσιν οἱ παλαιοί. ὥσπερ γὰρ ἑτοῖμον λέγει Ὅμηρος προπερισπωμένως κατὰ ἀρχαϊσμόν, οὕτω καὶ ἐρῆμον τὸ παρ' ἡμῖν ἔρημον. Τὸ μέντοι ὁμοῖος, αὐτὸ μὲν οὐκ ἔχει παραδοξίαν τινά· ἀνάλογον γάρ ἐστι τοῖς διὰ τοῦ οιος προπερισπωμένοις· δοκοῦν προπερισπασθῆναι καὶ ἐκ τοῦ ὁμοῖος· μᾶλλον δὲ τὸ ὅμοιος ἔχει τι καινὸν κατὰ συνήθειαν ὡς φασιν ἀττικήν. Διὸ Ἡρωδιανός φησιν ὅτι τὸ παρ' Ὁμήρῳ ἐρῆμον καὶ ἑτοῖμον, οἱ νεώτεροι ἀττικοὶ ἀναλόγως φασὶν ἔρημον καὶ ἕτοιμον. Herodian and Eustathius agreed as to the accentuation of these words in Homer: but Eustathius differed from Herodian as to the analogy of the ancient and modern accentuation of them. Τὸ δὲ ὁμοῖον ὅτι ἀναλόγως προπερισπᾶται, καὶ οὐ παρὰ τύπον κατὰ τὸ προπαροξυτονούμενον ὅμοιον πολλαχοῦ δηλοῦται. ὥσπερ καὶ τὸ ὁμοῖος ἔν τε ἄλλοις καὶ ἐν Ὀδυσσείᾳ. ὃ πάντως ἀναλογώτερον τοῦ ὅμοιος. fol. 569. l. xvii. Ὁ δὲ ὁμοῖος, ἀναλόγως προπερισπᾶται ἐκ τοῦ ὁμός. κατὰ τὸ, παντὸς παντοῖος. ἄλλος ἀλλοῖος. καὶ τὰ ὅμοια. τὸ μέντοι ὅμοιος ὕστερον οἱ ἀττικοὶ παρώξυναν. fol. 1817. l. xv. I shall only observe farther, that Porphyry, in the abovementioned place, addeth, that τροπαῖον was marked with a circumflex upon the penultimate in the copies of Thucydides: πάλιν ἡμεῖς μὲν ἀναλόγως τρόπαιον λέγομεν. ὡς σπήλαιον, σύλαιον. ὁ δὲ Θουκυδίδης τροπαῖον Ἀττικῶς. The meaning of which is, that the moderns put an accent upon the antepenultimate of τρόπαιον to bring it to the analogy of other words of the same form, which were so accented (though that analogy might, with more reason, have been re-

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* Περὶ προσῳδίας MS. Biblioth. Regis Ang.

† Odyss. P. v. 218.

‡ Eustath. fol. 531. l. xxxii. &c.

versed), but that in Thucydides a circumflex was put upon the penultimate, according to the manner of the ancient Athenians, which is also agreeable to what Eustathius saith on this subject.

From hence, therefore, and from other instances which might be produced, it appeareth, that the ancient manner of placing accents was agreeable to quantity. But it is not an easy matter to point out the exact time, when a different manner of accenting began.

The patrons of the present system of accents endeavour to prove the antiquity of them from two incidents in which Demosthenes was concerned. One of them is
119 in his Orations περὶ στεφάνου; and the other is related by Plutarch, in his Lives of the ten orators: but neither of these places hath, in my opinion, been rightly understood; and they will appear, in their true sense, to be very far from proving the point for which they are produced.

In the oration περὶ στεφάνου, the point which Demosthenes had in view, was to persuade the people that Æschines was the mercenary, μισθωτὸς, and not the guest or friend, ξένος, of Philip and Alexander. Now, in order to effect this, Demosthenes had a mind to bring his audience to an open declaration of it. And the way which he took to bring this about, was, * it is said, by appealing to his hearers, and asking them if Æschines was not a μισθωτος; artfully putting the accent in the
120 wrong place, because he knew the people would immediately correct his pronunciation; and then he would take their correction of his pronunciation as a declaration of their judgment that Æschines was a μισθωτος; and in this he met with all the success he desired. This hath the appearance of an argument, and yet there is nothing in Demosthenes to support it. His words are: Ἀλλὰ μισθωτὸν ἐγὼ σὲ Φιλίππου πρότερον, καὶ νῦν Ἀλεξάνδρου καλῶ, καὶ οὗτοι πάντες, εἰ δ' ἀπιστεῖς, ἐρώτησον αὐτούς. μᾶλλον δ' ἐγὼ τοῦθ' ὑπὲρ σοῦ ποιήσω· πό-

* Guliel. Bail. de Accentibus Græcorum.

τερον ὑμῖν, ὦ Ἄνδρες Ἀθηναῖοι, μίσθωτος Αἰσχίνης, ἢ ξένος εἶναι Ἀλεξάνδρου δοκεῖ; ἀκούεις ἃ λέγουσι, i. e. I say that you were the μισθωτος of Philip, and that you are now the μισθωτος of Alexander. All that are present will say the same thing. If you disbelieve me, ask them; yea, rather, I will ask them for you. Do 121
you believe, O Athenians! that Æschines is the μίσθωτος or ξένος of Alexander? You hear what they say.—It is evident that Demosthenes, after he had put the question, made a pause, and that his hearers answered μισθωτός; upon which Demosthenes concluded with these words; ἀκούεις ἃ λέγουσι. But it doth not appear that Demosthenes made use of any artifice to bring his hearers to make such an answer: and much less doth it appear that the artifice which he put in practice, was by placing a wrong accent upon the word μίσθωτός. This is taken from his commentator Ulpian, who lived five hundred years after him, and who delivers this only as the opinion or saying of some. Τινὲς εἰρήκασιν ὅτι ἐκὼν ἐν τῷ ἐρωτᾷν ὁ ῥήτωρ ἐβαρβάρισεν ἐξεπίτηδες, μίσθωτον λέγων· 122
Εἶτα ἐπελάβετό τις αὐτοῦ, ὡς διορθούμενος, καὶ ἔβοησε τῷ ἰδίῳ φίλῳ μισθωτός· εἶτα τὴν διόρθωσιν ἀπόκρισιν καὶ βεβαίωσιν εἴρηκεν. But such an artifice was too low and mean for Demosthenes to have recourse to. And, besides, as the success of it was very uncertain, one cannot think he would in prudence have trusted to it. If any artifice was practised, it is more natural to conclude, that Demosthenes had previously secured some persons to make the answer which he expected. And this agreeth with the solution which Ulpian giveth to this affair, who farther telleth us, that, according to the opinion of others, it was his friend Menander that answered μισθωτός. Οἱ δέ φασιν ὡς Μένανδρος ὁ κωμικὸς φίλος ὢν αὐτοῦ, καὶ ὢν ἐν τοῖς δικασταῖς, ἀπεκρίνατο χαριζόμενος· καὶ τοῦ ἑνὸς τὴν φωνὴν ὡς τῶν πάντων ἐδέξατο.

From Plutarch's Lives of the ten orators, the 123
patrons of the present system of accents assert, that the Athenians found great fault with Demosthenes for placing an acute upon the antepenultimate of the

word Ἀσκληπιος. To judge fairly of this assertion we must consider the passage itself. Plutarch telleth us, that Demosthenes, not having succeeded in his public performances, retired, and was greatly cast down; but that he was comforted and encouraged by Eunomus the Thriasian, and more by Andronicus the actor, who told him, that his orations were good, but that he was deficient as to his action. And then * Plutarch addeth, προελθὼν δὲ πάλιν εἰς τὰς ἐκκλησίας, νεωτερικός τινα λέγων, διεσύρετο· ὡς κωμῳδηθῆναι αὐτὸν ὑπὸ Ἀντιφάνους, καὶ Τιμοκλέους, μὰ
124 γῆν, μὰ κρήνας, μὰ ποταμοὺς, μὰ νάματα. ὀμόσας δὲ τοῦτον τὸν τρόπον ἐν τῷ δήμῳ, θόρυβον ἐκίνησεν. Ὤμνυε δὲ καὶ τὸν Ἀσκλήπιον, προπαροξύνων Ἀσκλήπιον, καὶ παρεδείκνυεν αὐτὸν ὀρθῶς λέγοντα· εἶναι γὰρ τὸν θεὸν ἥπιον. καὶ ἐπὶ τούτῳ πολλάκις ἐθορυβήθη. *i. e.* Demosthenes appearing again in the public assemblies, and having said some things that were new and unusual, was found fault with, insomuch that he was ridiculed by Antiphanes and Timocles in their comedies by these expressions:—I call the earth to witness, I call the springs to witness, I call the rivers to witness, I call the waters to witness. He was also wont to call Æsculapius to witness, laying an extraordinary stress upon the antepenultimate of Ἀσκλήπιος, and he insisted that he spoke truly, for that Æsculapius was ἥπιος, a mild,
125 benign, and beneficent God. And upon this account he was often disturbed. But this doth not come up to what is pretended; nor can it be made to come up to it, but by overstraining and perverting the text.

And the patrons of the present system of accents are so sensible of this, that Baillius, in quoting the passage, hath put an acute upon the penultimate of Ἀσκλήπιον (contrary to the common way of accenting this word, which putteth an acute upon the last), ὤμνυε δὲ καὶ τὸν Ἀσκληπίόν; and, in his translation of it, hath, in order to make out his own sense, inserted words, to which there is nothing at all in the original that answereth: "Nec

* Ed. Par. 1624. t. ii. p. 845.

'Ασκληπίον acûta penultima more Attico, sed acuta antepenultima 'Ασκλήπιον (more, ut sibi videbatur, consentaneo) pronuntiavit." But this is very unfair, and forcing too strict a sense upon the word προπαροξύνων. The plain meaning of Plutarch seems to be no more than this: that Demosthenes was thought to make too frequent appeals; that he used to appeal to Æsculapius; and that when he did this he laid an uncommon stress upon the antepenultimate of 'Ασκληπιος; but that the accent was not to be placed there Plutarch doth not say. In his Lives of the ten orators, and in his * Parallels, he mentions the particular defects and faults of Demosthenes:—as, that his speech was thick; that he could not pronounce distinctly the letter ρ; that he had an awkward, unbecoming motion of his shoulders; that his voice was low; and that his breath was so short, that, in speaking long periods, he was forced to make incisions, which suspended and hurt the sense; that his compositions were too much laboured; that there was a confusion in his periods; and that he abounded too much in figures. But Plutarch doth not say that Demosthenes accented his words in wrong places. And yet, if he had, this was a fault which would and must have been taken notice of in the first place. Indeed, it cannot be imagined that Demosthenes, who had been born and bred up in Athens, could possibly be faulty in this respect.

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Suidas seemeth to say that the ancient manner of placing accents prevailed under Eupolis, Cratinus, Aristophanes, and Thucydides, and the new manner under Menander, &c. † Τρόπαιον οἱ παλαιοὶ 'Αττικοὶ προπεριστῶσιν. οἱ δὲ νεώτεροι προπαροξύνουσι. ἡ δὲ παλαιὰ 'Ατθίς ἐστιν, ἧς ἦρχεν Εὔπολις, Κρατῖνος, 'Αριστοφάνης, Θουκυδίδης. ἡ δὲ νέα 'Ατθίς ἐστιν, ἧς ἐστι Μένανδρος, καὶ ἄλλοι. If Suidas meant this of a common practice in the manner of accenting, he certainly was mistaken. The scholiast upon Aristophanes, from whom he seemeth to have

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* T. i. p. 848. † In voce τρόπαιον.

made his extract, saith nothing of this; besides, Suidas quoteth no authority. In truth, he seemeth either to have mistaken the abovementioned passage of Ulpian, or to have injudiciously confounded two things which are of a very different nature. However, it is no improbable conjecture to suppose, that a corrupt manner of pronouncing some words in the Greek language was occasioned by Alexander's expedition into Asia. His army might have learned to accent some words according to
129 the manner of the Asiatics: and as it is reasonable to think that many Asiatics went with them, when they returned into Greece, *these*, we may be sure, were very faulty in this respect. Upon the death of Alexander, two great empires were formed out of his conquests: one in Egypt under Ptolemy, and another in Asia under Seleucus. In both these kingdoms the pronunciation of the Greek language must have been greatly corrupted; and this corruption must have infected Greece itself, considering the intercourse and correspondence which was carried on between Greece and the two new kingdoms. Alexander died in the first year of the 114th Olymp.; upon which Ptolemy immediately began his reign, as Seleucus did his twelve years afterwards. In the first year of the 153d Olymp. *i. e.* 156
130 years after the death of Alexander, Paulus Emilius conquered Greece, and made it a Roman province, by which the genuine pronunciation and accentuation of the Greek language must have been farther corrupted. The Greek language received an additional wound by the irruption of * the Goths into Greece in the third century: indeed, the Goths had, before this, made several emigrations into Greece. From Scandinavia they moved southward; first to the islands in the Baltic, then settled upon the continent about the Vistula; and afterwards, by the force of their arms, they possessed themselves of Dacia, *i. e.* of that large country, which was bounded on the east by the Euxine

* Eutropii Breviar. L. ix. c. 8. sub Gallieno.

Sea, on the west by the river Tibiscus, and on the south by the Danube. They maintained this acquisition 700 years, *i. e.* from before Alexander's time to the time of Valentinian and Valens. * "Tertiæ Gothorum Sedes in Dacia, quam hodie Transylvaniam Hungariæ ac Valachiam nominant. Quas paulo ante Alexandri Magni ætatem occupasse invenio: reliquisse vero sub Valentiniano et Valente, circa Annum Salutis reparatæ 376, Chronologiæ nos ratio docet." This situation afforded the Goths many favourable opportunities of going into Greece: and they were so fond of this country, that many of them settled in it; and in such numbers, as to make the want of them felt in their native country: which obliged the Westrogoths (in order to put a stop to this evil) to make a law to exclude those Goths who settled in Greece from inheriting in their native country. † "Nullius (in Gothia) hereditatis capax esto, qui in Græcia domicilium fixit." De Hereditat. cap. 12. lib. ii. The ‡ last wound which the Greek language received, was when the Saracens, in the reign of Heraclius, *i. e.* at the beginning of the seventh century, over-ran Greece. By this the pronunciation of the Greek language was corrupted to such a degree, that it was now found as necessary to write accents in books for common use, as it had been before to write them only in the books of learners.

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This account of the progress in the corruption of the Greek language agreeth with the time when accents are said to have been invented; and also with the time, when we find, in fact, by the manuscripts which are now extant, that accents began to be in com-

* Wolfang. Lazius De Gent. Migrationibus. p. 554, 555.

† Vid. Stierabielmium in Anti-Cluverio, Dissert. I. et Ingewaldi Hist. Græc. Ling. p. 283.

‡ The corruption of the Greek language is considered here only so far as is necessary to fix, with some degree of probability, the common use of accents. It suffered greater corruptions afterwards; of which the reader may see an account in Du Fresne's *Preface* to his *Glossary Mediæ et Infimæ Græcitatis.*

mon use; though even *then*, and for many ages after, several writers, who were studious of antiquity, did not use them: as is evident from those manuscripts without accents, which yet were written in the same age with others that have them.

Aristophanes of Byzantium, according to* Suidas, flourished at Alexandria in the 145th Olympiad: he is said to have been the inventor of accents, *i. e.* at least as
134 to the use which he made of them; for before him the use of accents was entirely musical. But he thought that accents might be usefully applied to preserve the metrical pronunciation of the Greek language, and for this reason he employed them to facilitate the knowledge of that language to those foreigners who were desirous of learning it. †"Aristophanes Byzantius *προσῳδίαν* sive accentus excogitavit. Non quod ad illam usque ætatem Græca lingua accentibus et spiritibus caruerit: nulla enim potest lingua sine accentu et spiritu pronuntiari; sed quod ille ea, quæ usus magister invexerat, ad certas normas et regulas deduxerit, signa et formas invenerit, quo loco essent constituendi accentus et spiritus docuerit." The grammarians, who
135 succeeded Aristophanes, in the school of Alexandria, followed his example. But, if his method was to make accents always agree with quantity, there is reason to doubt whether his successors, in process of time, kept strictly to his rules. ‡Isaac Vossius thought that the agreement of accents with quantity was kept up till the time of Antoninus and Commodus, and even down to the seventh century. "Usque ad tempora Antonini et Commodi Impp. perstitit nihilominus antiqua et fere integra loquendi ratio, ut opus non fuerit totidem apicibus scripturas onerare, ac posterioribus factum sit seculis, cessante nempe et penitus collapsa vetere pronuntiandi ratione. Quam recens sit usus apponendi istiusmodi accentus quibuslibet scripturis, hoc satis de-

* In voce Ἀριστοφάνης.

† Montfauc. Palæogr. Græc. p. 33.

‡ De Poemat. Cantu. p. 18, 19.

clarat, quod in nullis marmoribus, nullis numismatis, nullis denique codicibus, qui quidem mille, 136
aut nongentis annis antiquiores sunt, virgulæ aut apices ulli compareant. Unde satis evidenter patet, toto intermedio tempore, quod ab Aristophane grammatico effluxit, usque ad id tempus, quo accentus adscribi cœperunt, per spatium nempe octo vel novem seculorum, haud aliis usibus adhibitas fuisse a grammaticis accentuum notas, quam ad erudiendam in arte metrica Juventutem. Nec tamen existimandum similem, ac nunc passim recepta est, olim quoque fuisse accentuum rationem. Qui enim cantus aut lectio subsistere possit, si quis Homericos versus, ita ac vulgo fit, pronuntiet?

* Ἠέλιος δ' ἀνόρουσε λιπὼν περικαλλέα λίμνην 137
Οὐρανὸν ἐς πολύχαλκον, ἵν' ἀθανάτοισι φαείνῃ
Καὶ θνητοῖσι βροτοῖσιν ἐπὶ ζείδωρον ἄρουραν·

"Longe aliter veteres; sic nempe illi accentus digerebant.

Ἠέλιὸς δ' ἀνοροῦσε λιπὼν περικάλλεὰ λίμνην
Ὄυρανον ἐς πολυχάλκον, ἰν' ἀθανατοῖσι φαεῖνῃ
Καὶ θνητοῖσι βροτοῖσιν ἐπὶ ζειδῶρον ἀροῦραν·

"Vera esse quæ affirmo libenter agnoscet is, qui veterum grammaticorum, Dionysii Thracis, Apollonii Alexandrini, Ælii Dionysii Halicarnassensis, Aristarchi junioris, et aliorum, quæ supersunt, scripta et fragmenta evolvat." But this lieth open to great uncertainties. There is nothing extant of Aristophanes of Byzantium: he is quoted but once by Apollonius, and that not to any purpose that cometh up to the present point. Apollonius doth not, in his Syntax, say any thing either 138
from himself or from the elder Aristarchus, whom he often quoteth, that proveth what Vossius hath advanced. There is reason to doubt whether the Τέχνη

* Odyss. r. v. 1, &c.

γραμματικὴ, which is ascribed to Dionysius Thrax, and is still extant, be really the work of that Dionysius, who was the scholar of Aristarchus, or of some other Dionysius. The only printed copy that we have of this Τέχνη γραμματικὴ was published by * Fabricius, from a manuscript in the Holstein library; and this contains nothing upon the present subject. There is nothing of Aristarchus junior published, that I know of; nor of Ælius Dionysius Halicarnasseusis, excepting a tract, περὶ ἀναλόγων ῥημάτων, in Aldus's Thesaurus. What we have upon the subject of Greek accents, according to the present system, is conveyed to us by the Greek scho-
130 liasts and grammarians, who, though we call them ancient, in respect of us, are yet modern in respect of the truly ancient Greeks. They copy one another; and all seem plainly to derive their doctrine from the grammarians of the school of Alexandria, many of whom lived before the times of Antoninus and Commodus; so that, though it should be allowed that Aristophanes, and some of his immediate successors, placed accents agreeably to quantity, yet is it by no means an improbable conjecture, that in process of time the grammarians of that school departed from the system of Aristophanes, and did not pay a due regard to quantity. And when this essential rule was neglected, and accents were placed according to a corrupt pronunciation, which
140 prevailed, then, of course, the rules for placing accents must have been multiplied in proportion as the corrupt pronunciation increased: but as it doth not appear when the alteration began, this matter must still remain undetermined.

It is not to be thought that the grammarians formed at once a perfect system of accents which was universally agreed to and received: their first business was to bring into some consistency, and reduce under some rules, a pronunciation which had been corrupted at different times, and in different ways; which could not be

* Bib. Græc. lib. v. c. 7. § 13.

done but by many rules, and more exceptions; and then they endeavoured, upon their own authority, to form or fix a distinctive pronunciation of some words in which yet they greatly differed one from another.

One case, in which the grammarians accented differently the same word, was to distinguish its active from its passive sense: as γελοιος,* the etymologist telleth us, with an acute upon the antepenultimate, signifieth one who is a subject of ridicule; but with a circumflex upon the penultimate, signifieth a joker, γέλοιος λέγεται, ὁ γέλωτος ἄξιος· γελοῖος δὲ ὁ γελωτοποιός. Ammonius saith the same thing: and so doth † Eustathius; τοῦ δὲ τρισυλλάβου (scil. γελοιος) τινὲς ὀξύνουσι τὴν πρώτην συλλαβὴν, ὥς φησι Διονύσιος Αἴλιος. οἱ δὲ πλεῖστοι, γελοῖον μὲν προπερισπωμένως, τὸν γελωτοποιὸν λέγουσι. οἷον τὸν μίμον. γέλοιον δὲ, τὸν καταγέλαστον. δοκεῖ δέ φησι τῶν παλαιῶν Ἀττικῶν εἶναι προπερισπᾶν τὰ τοιαῦτα. ὁμοῖον, ἑτοῖμον. γελοῖον. But Suidas, T. Magister, and Phavorinus, say quite the contrary: γελοῖος ὁ καταγέλαστος. γέλοιος δὲ ὁ γελωτοποιός. ‡ Philoponus hath observed, that there was a third manner of accenting this word, by putting an acute upon the last, ἔχει δὲ παρασημειώσεις τοιαύτας καὶ ὁ φιλόπονος. ἐν αἷς καὶ ὅτι γελοῖος μὲν ὁ καταγέλαστος προπερισπωμένως, γελοιὸς δὲ ὀξυτόνως ὁ γελωτοποιός. And a § manuscript lexicon in the Coislian library exhibiteth the same: γελοῖος μὲν ὁ καταγέλαστος προπερισπωμένως· γελοιὸς δὲ, ὀξυτόνως, ὁ γελωτοποιός: which is manifestly copied from Eustathius.

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Another case, in which the grammarians accented differently the same word, was to distinguish its proper from its figurative sense; as ἀγροικος, ‖ Ammonius telleth us, with a circumflex upon the penultimate, signifieth one who dwelleth in the country; but with an acute upon the antepenultimate, signifieth an ill-bred man. Ἀγροῖκος καὶ Ἄγροικος διαφέρει, προπερισπωμένως μὲν, ὁ ἐν ἀγρῷ κα-

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* In voce γελοῖος.

† Il. B. fol. 205. l. 44.

‡ Eustath. Il. M. fol. 906. l. 50.

§ Montfauc. Cat. Bib. Coisl. p. 470.

‖ In voce Ἀγροῖκος.

τοικῶν. προπαροξυτόνως δὲ, ὁ σκαιὸς τοῦς τρόπους. And yet Ptolemæus Ascalonita, whom Ammonius had perused, for he quoteth him under the word τριετες, saith quite the contrary :* Ἄγροικος βαρύτονον, ὁ ἐν ἀγροῖς διατρίβων· ἀγροῖκος δὲ προπερισπώμενον, ὁ μὴ ἥμερος. But there is no reasonable foundation for such a difference in the accentuation of this word; all the compounds of οικος are proparoxytoneus; and, therefore, if analogy is allowed to be a rule for accenting words of the same
144 form, there cannot be any good reason to make an exception for this single word.† "Discrimen est inter grammaticos circa hoc discrimen; et profecto haud scio an ita stricte et superstitiose observetur hæc differentia apud auctores. Quamobrem dispungerem penitus hanc notam διακριτικὴν inter ἀγροῖκος et ἄγροικος, tum quia de ea non convenit inter grammaticos; tum quia non memini eam ab auctoribus ubique observatam; tum quia tam cognatæ et finitimæ sunt hæ significationes, ut non opus sit eas accentu distingui; tum denique quia cætera omnia composita in οικος sunt proparoxytona. μέτοικος, ἄποικος, σύλοικος πάροικος, φερέοικος," &c. I would not, however, have it concluded from hence, that I approve
145 of the placing an acute upon the antepenultimate of these words. I rather think, and am persuaded, that ἄγροικος, and ἀγόραιος, concerning the accentuation of which there is much the same variation among the grammarians, and all words of the same form, had originally, as they ought to have, a circumflex upon the penultimate, and that it was the moderns, the μεταγενέστεροι Ἀττικοὶ, who accented the antepenultimate with an acute.

It is evident, therefore, that the present system of accents is not founded on the genuine pronunciation of the Greek language, which was agreeable to quantity, but on a corrupt pronunciation, which began and increased in latter ages. Those grammarians, from whom we

* Fabricii Bibl. Græc. lib. iv. c. 33. § 5.

† Jac. Duport. Prælect. in Theophrast. Char. iv. p. 273.

have received this system, were really modern in 146
respect of the pure and genuine pronunciation of the Greek language. The rules which they formed had but little regard to quantity; and were, in many cases, contrary one to another. And, therefore, it is no wonder that this system is not, even now, uniform and consistent, and that there are many variations in the placing of accents, both in accented manuscripts and printed books; which would not have been the case, if grammarians had placed accents as they were placed when the Greek language was in its purity.

There are undoubtedly some difficulties to be met with on the subject of accents, both in the Greek and Latin languages. But *these* may, perhaps, be removed by considering that in all languages, the pronunciation of some words is founded only upon custom, 147
which is above all the laws of grammar. * "Quod Græci, quod Barbari hodie in sua quisque lingua; cur non Romani habuerint, et quædam pronunciarint ad Morem potius, quam ad Normam? Ad suavitatem, quam ad quantitatem? Ego censeam: etsi adfirmare aut illustrare id mihi fas paucis argumentis vel exemplis. Quomodo enim penetrem aut oculos adjiciam in tenebras illius Ævi? Omnia silentio et oblivione obruta: et scimus in ea parte hactenus, quatenus scire nos grammatici voluerunt. Quibus tamen ipsis expressa quædam contra suam legem, præsertim eam, quæ tenores ligat ad modulum syllabæ et mensuram."
There are several instances of this in Quinctilian, 148
Priscian, Festus, Gellius, and Charisius. And we have the same reason to say of the pronunciation of the ancient Greek language, that † Sanctius had to say of that of the Latin—that there were some things in the use of accents among the ancient Romans, *qui nostras aures omnino fugiunt*. In living languages there is a necessity of complying with custom: but in dead languages this reason seemeth to cease. If, therefore, the patrons of the

* Lipsius de rect. Pronunt. L. L. c. 21. † Minerva, l. iv. c. 14. art. 5.

modern doctrine of accents, in pronouncing the ancient Greek language, think they can reconcile their doctrine with a due observation of quantity, they are free to retain it: but I must sincerely confess, that I do not see
149 how they can. On the contrary, we plainly see, that, in fact, they do not; and that in verse they do not so much as pretend to it: so that, in this respect, they necessarily run into the great absurdity of making two languages out of one. And, therefore, if we would observe uniformity, and keep to what we can safely rely on, we must not admit of any use of accents in the pronunciation of the ancient Greek language, but what is consistent with quantity; and if we have lost the nicer part of the ancient pronunciation, we have the more reason to adhere to that essential part which still subsisteth.

A

SECOND DISSERTATION

AGAINST PRONOUNCING THE

GREEK LANGUAGE

ACCORDING TO

ACCENTS.

IN ANSWER TO

MR. FOSTER'S ESSAY

ON THE DIFFERENT NATURE OF ACCENT AND QUANTITY.

Accentuum Græcorum *omnis hodie ratio præpostera est atque perversa.*
RIC. BENTLEII EP. AD MILLIUM, p. 82.

PREFACE.

I HAVE, in the following Dissertation, endeavoured iii
to keep to one point, which, indeed, is the main
foundation of the present controversy: and have passed
over some things upon which Mr. Foster has enlarged,
because I am but little, or not at all, concerned in them.

As to the assistance which may be borrowed from
music to explain the doctrine of accents, I have de-
clared my sentiments in the body of the Dissertation.
And as to those Greeks who, upon the downfall of iv
the Grecian empire, fled into the west, and there
taught their language, I am under no obligation to say
any thing about their characters, because I have never
impeached them. But the censure which Mr. Foster has
been pleased to pass upon the University of Oxford, for
allowing some Greek books to be printed without ac-
cents at their press, requires to have some notice taken
of it, because it is equally groundless and unprece-
dented.

The Hebrew Bible was, but few years ago, printed at
Oxford without vowels, and without causing any out-
cry; and yet there was more room for censure in this
case, because it is well known that many look upon the
Hebrew vowels to be as sacred a part as any other v
of the Hebrew text. Politian,* many years ago,
printed some Sibylline verses, and an elegy of Callima-
chus, without accents, because he found them so in his

* Miscellan. p. 58. 80.

manuscripts; and the* Greek New Testament was printed at London, in the year 1729, without accents; and all this was done without any censure. Mr. Foster therefore must entertain an uncommon fondness for his
vi own opinions, otherwise one cannot conceive that he would have broke out with so much asperity against the University of Oxford on this occasion. The University, in allowing some Greek books to be printed at their press without accents, have done no more than what had been done before by others without censure; and in this they really did less than they had done in allowing the Hebrew Bible to be printed at their press without vowels. The truth is, that the printing of books with or without accents is no determination of the controversy about accents on either side, much less is the *imprimatur* of the vice-chancellor to Greek books, with or without accents, a declaration of the University for or against accents.

vii Mr. Foster has carried his anger against the University of Oxford still farther, by invidiously reminding them of a certain † decree of convocation, which was passed in a time when party principles had unhappily got the better of cool judgment, and which the present members of that University do, it is to be presumed, wish had never been made. Nor has Mr. Foster at all mitigated his resentment by his telling the University, with an appearance of deference, though only ironical, *that* ‡ *they may if they please annul half the letters in every alphabet, and he shall not be the person to call in question their authority*; when, in the very same
viii breath, he loudly calls upon the editors of two or three Greek books without accents, under the vice-

* Dr. Twells published three several pieces against this edition of the New Testament, in which he set forth all the faults he found in it; but he was so far from blaming the editor for publishing the Greek text without accents, that he never once mentioned this circumstance. In this he shewed his judgment and temper, and gave an example worthy of being taken notice of and followed by those who are fond of making mountains of mole-hills.

† *Essay*, p. 204.

‡ Ibid.

chancellor's *imprimatur, to step forth from behind their shield of academiæ auctoritas,* and fight with him in this cause. Alas! what modest author or editor will venture to offer any thing to the public, if, for so harmless a thing as the printing of a Greek book without accents, he must be charged with *unfaithfulness,* and with *giving up,* and, *by a kind of breach of trust, destroying what he should look on as a sacred deposit in his hands?*

By these expressions, which are not intended by any means to be understood hyperbolically, it appears that Mr. Foster considers the printing of Greek books without accents as a crime not at all inferior to sacrilege. But, in the name of plain common sense, ix
where is the unfaithfulness? where is the breach of trust? where is the destroying a sacred deposit by such a practice? If any unfaithfulness, any breach of trust, any destroying a sacred deposit does, in respect to accents, attend the printing of Greek books, there is much more reason to lay these crimes in charge to those that print them with accents. The oldest and best Greek manuscripts that we have are without accents; and if the editors of Greek books from such manuscripts had printed them as they found them, they would have printed them without accents. If they had done this, they could not possibly be charged with unfaithfulness, breach
of trust, and destroying a sacred deposit. The plain x
query then here is—whether they have not justly incurred these charges by putting into their editions, from manuscripts that are more recent, and not so good, accents which are not in the oldest and best manuscripts? Did not Dr. Grabe print at Oxford, under the vice-chancellor's *imprimatur,* the Septuagint translation of the Old Testament with accents, though the Alexandrian manuscript, from which he printed it, and which his edition was intended to represent, has them not? Mr. Foster might, and with more justice too, have in this case laid a charge of unfaithfulness, breach of trust, and xi
destroying a sacred deposit; but then he would have

made two charges which would have contradicted and destroyed each other.

If the arguments which Mr. Foster has offered are so strong, so cogent, and so unanswerable, as he takes them to be, he had reason to expect they would operate by their own force. This was the only proper conduct for him to observe on this occasion: for an adversary is always brought over more effectually and more easily by conviction, than by being loaded with opprobrious language.

An author of great judgment and temper, whose sentiments on the subject of accents partly agree with
xii those of Mr. Foster, was so sensible of the many difficulties and objections to which this proposed method of pronunciation was liable, that he almost placed it amongst the ἀδύνατα, and has ingenuously allowed those that differ from him, either to print Greek books without accents, or to print them with accents, but to pay no regard to them. * "Ut libere dicam quod sentio, vel tonos prorsus sublatos esse velim tantisper dum depravata illa pronuntiatio tenorum pro temporibus emendetur (quum præsertim veteres constet istos apices in scribendo non usurpasse) vel nullam eorum rationem
xiii haberi." Here then is another man whom, if he were alive, Mr. Foster might also have called upon to step forth and fight with him for having unluckily, though very honestly, said a thing which Mr. Foster disapproves of.

As I have not the honour of being a member of the University of Oxford, and have not published any Greek author without accents, I may, upon these accounts, be thought more impartial; and for this reason I have allowed myself the liberty of saying something in vindication of that learned body, that the world may not be imposed upon by such an outcry, and think that the University of Oxford has licensed the printing of some very

* Sylloge Scriptor. Havercamp. P. I. p. 179. It appears by a note, p. 352, that T. Bem was the author of this piece.

wicked books. But I desire the reader will judge xiv
by the reasons which I have set forth.

The University of Oxford, and the editors under their licence, undoubtedly had good reasons for what they have done; and they are free, if they please, though I do not apprehend they will think themselves obliged, to account for their conduct in this respect. Mr. Foster also was free to offer his reasons to the public: but it would have been more to his credit if he had kept within the bounds of decency. No reader will think that he has shewn any Attic urbanity in concluding his book with so much acrimony; nor will he be induced to entertain a favourable opinion of the Greek language, by having before him an unlucky proof, that a know- xv
ledge of that and good manners do not always go together.

There is another thing which it concerns the reader to be informed of, but which I have not mentioned in the Dissertation, that I might keep as strictly as possible to the point I had in view. The thing is this: Mr. Foster has all along produced Professor Cheke, and made him appear as an advocate on his side. And yet I do not find that that learned professor ever intended to introduce such a method of pronunciation as Mr. Foster suggests. He has not said so; neither can such an inference be justly made from any thing which he has said on this subject. Indeed the dispute between Bishop Gardiner and Professor Cheke, was of a quite differ- xvi
ent nature: it had for its object the pronunciation of the Greek vowels, diphthongs, and consonants only. The edict of the bishop, as chancellor, mentions only vowels, diphthongs, and consonants; but saith not one word of accents. The pronunciation which Professor Cheke practised and taught, is set forth by him in his first letter to the bishop; in which he mentions only vowels, diphthongs, and consonants: and this exposition he there * saith is *forma totius rei*. This pronun-

* Syll. Script. de L. Gr. P. ii. p. 284.

ciation he had learned from his predecessor, Professor Smith, who wrote three books in vindication of it, which
xvii were addressed by him to Bishop Gardiner. And in the second book he sets forth the several particulars, in which their pronunciation consisted: and yet in none of these is there any mention of the nature and power of accents. Nay, what is more, * Mr. Foster himself acknowledges, that accents had no share in this dispute: so that I cannot see upon what good foundation Mr. Foster could possibly produce Professor Cheke for an advocate in his cause. Professor Cheke speaks of his pronunciation of Greek accents in a transient, general manner; and without any explanation. And as, in this case, both sides appeal to antiquity, those
xviii that make all acuted syllables long, as well as those that do not, it is impossible to form an argument in favour of either side, from such general assertions and appeals, unless particulars are set forth; which Professor Cheke has not, either professedly or occasionally, done. But Mr. Foster thought that the name and authority of Professor Cheke would give him credit. Wishing, therefore, to have him appear an advocate on his side, he has, by a too hasty inference, made him so; and, with a good degree of assurance, given this to his readers for a † certain fact. But how precarious the drawing of inferences in such a manner is, will plainly appear
xix by another case. Velastus ‡ asserts, that the accentual pronunciation of the Greek language, now used in the offices of the Greek church, is the same that has been used from all antiquity. Now, if Velastus had gone no farther, Mr. Foster might, with equal justice, have produced him for an advocate on his side: but he would have been greatly mistaken. For Velastus explains himself, and saith, that they entirely neglected quantity, pronounced all acuted syllables long, and made short syllables that are naturally long.

* Introduction to Essay.

† Essay, p. 199.

‡ De Litt. Græcar. Pronunt. Rom. 1751.

A

SECOND DISSERTATION

AGAINST PRONOUNCING THE

GREEK LANGUAGE

ACCORDING TO

ACCENTS.

SOME years ago I published a *Dissertation against pronouncing the Greek Language according to Accents.* In the preface to which I declared, that by the Greek language the reader was to understand the ancient Greek language, and by accents, those which are commonly used in writing and pronouncing that language. And
2 at the * beginning of the Dissertation itself, I also declared, that my design was not to write against all use of accents (for some accents are, and must be, used in all languages), but to shew, or endeavour to shew, that the modern way of placing accents in the ancient Greek language is wrong; because it is,—1. Arbitrary and uncertain.—2. Contrary to analogy, reason, and quantity.—And, 3. Contradictory to itself.

This has excited Mr. Foster to compose, and lately to publish, an *Essay on the different Nature of Accent and Quantity.* And I cannot but be glad that so inge-

* Page 261.

nious a writer has taken this subject into his consideration. For the end which we both have in view is, I
3 suppose, the same, *viz.* To discover and establish the genuine pronunciation of a most excellent language. But as there is great reason to apprehend that so much success is not to be hoped for, yet still the removing of a vicious pronunciation would be a good step towards it. And this was the immediate design of my Dissertation.

This disquisition, the reader will observe, consists of two parts. The first relates to the place of accents; and the second to the power of them. Mr. Foster has bestowed but few strictures on the many particulars which I had mentioned under the first part, and has insisted chiefly upon the nature and power of accents, or rather of the acute accent. And this indeed is the main point
4 to be considered in the present disquisition. For if the nature and power of the acute accent be once settled, there will be less reason to dispute concerning the place of accents.

I shall therefore confine myself to this point. As to the other part of this disquisition, I shall only beg leave to lay before the reader a passage from Scaliger, which will not only enable him to form a judgment upon the subject in general, but by which he will also see that the opinion concerning the impropriety of the Greek accents is not an opinion, that was, *among other whimsical ones*, started, as Mr. Foster * asserts, about ninety years ago, by the younger Vossius. And I shall do this with no
5 small satisfaction to myself, as I find that some of my thoughts on this subject fall in with those of that great man, whose very excellent book, *De Causis Ling. Latinæ*, I had not read, when I published my first Dissertation. The passage has some length; but the goodness of it will make ample amends to the reader for his trouble.

†" Quum Græci tam in ultima syllaba singularum se-

* Introduction. † De Causis L. L. c. 58.

paratarumque vocum, quam in altera, ac tertia a fine sede acutum imponere consuevissent; in consequentia, sive contextu orationis, quos accentus in fine ponebant, acutos omisere: proque eis graves substituere: idque eo egere consilio, propterea quod acutus accentus videtur tollere syllabam ita, ut sequens syllaba prematur: in qua tanquam fini suo quiescat vox. Quum igitur nihil haberent, quod sequeretur, nihil quoque metuere: at cum esset vox, quæ subiret, cavere ne tanquam una fieret cum præcedente. Id quod etiam in encliticis evenire videretur. Igitur acuunt τούς, et περί, et τόν; quæ, cum contexuere, gravibus insigniunt, τοὺς περὶ τὸν ἄθεον. Nos vero hanc eandem animadvertentes rationem, qua acutus accentus tollit vocem in syllabam, quam acuit ita, ut sequens prematur, in fine vocis non ponimus, ne expectemus aliam syllabam subeuntem, in qua vox conquiescat: id quod Latini suis libris omnes testati sunt, nullam apud nos supremam syllabam acui. Acutus enim positus, aut exigit alias consequentes syllabas, aut non. Si exigit, igitur, non est ponendus in fine vocum separatarum: si non exigit, ergo in consequentia quoque poni potuit. Sed falsi Græci sunt, cum putarent gravem accentum nihil ad vocem pertinere, sed ad syllabas tantum, unde etiam syllabicum vocavere. Iccirco adducti sunt ut crederent, turpe esse edere dictionem, quæ nullo accentu insigniretur: quasi quum jura quoque absurdum censent hominem intestatum mori. Id autem eveniebat, nisi acutum in fine saltem reposuissent, cum dictio in syllabis præcedentibus neque illum haberet, neque circumflexum. Sed ea ratio, aut perspicienda fuit etiam in consequentia, ubi gravem collocassent; aut ne in primis quidem vocibus admittenda. Apud nos igitur aut in penultima, aut in tertia a fine sedem ei statuere. Occupare autem alias, initio propiores, Græci sibi licere noluerunt: quos etiam prisci Latini secuti easdem posteris, imitatione potius, quam consilio ducti, leges præscripsere. Nam quamobrem non liceat mihi vocem tollere in quarta a fine, nulla ratio musica potuit persuadere: possunt enim

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eodem tenore tam in voce, quam in tibia, aut fidibus deduci multæ vel breves, vel longæ. Quod si iccirco noluere, quia duabus syllabis sequentibus imminere acuta syllaba videatur, in quibus tractus vocis non immoretur: quod fieret si essent plures: videamus quam non recte servarint hæc. Est eadem ratio tam apud Græcos, quam nobis, sed diversus modus. Nam utrique
9 negant ante tria finalia tempora singula, id est, ante tres breves syllabas, acui posse syllabam. Quare si duæ postremæ sint longæ, quoniam solvi possunt in quatuor breves, non potuit in præcedenti ulla syllaba acutus collocari. Ratio hæc una communis. At modus diversus sic. Græci, si ultima longa sit, et penultima brevis, ultimæ longitudinem, ex qua fieri duæ breves possent, observarunt: at si penultima longa sit, et ultima brevis, miseræ hujus penultimæ, tanquam ibi nulla esset, nullam rationem habuere. Latini contra ultimæ longitudinem non curarunt: penultimæ jus suum attributum retinuere. Ergo jam deprehendimus accentuum horum cantillationem ridiculam, non natura, sed usu quodam gesticulatorio constare. Videamus vero,
10 quod et supra tetigimus, quam ipsa sibi suis non constet legibus. Principio Græci diphthongos aliquot, quas producebant in pronunciando, quod attinebat ad accentuum sedes, pro brevibus habuere, ut τέτυκται. Præterea Latini eadem ratione ultimas omnes neglexere. Postremo antepenultimas omnes Græci longas, nullo detracto tempore, acuto accentui postposuere. Quare si una ex his vel in fine, vel in proxima fini sede, solvatur in duo tempora, sane in quarto a fine tempore acutus ille græculus, quem ab ea sede exulare jubent, invenietur. Quare sapienter a posteris factum est, qui præterquam in quibusdam partibus orationis, ut in exclamationibus, indignationibus, interrogationibus, nullum hujus putidi servitii jugum ferre voluerint. Nam
11 si ante acutum in eadem voce plurimæ syllabæ gravi pronunciantur, κακοφαρμακευτρίς, quare post illum totidem non possint? Quod si respondeant, inclinari nequire tantum numerum: quare, ubi nulla est

quæ inclinetur, hunc eundem ipsum statuere? ut in præsenti exemplo, nulla syllaba secuta."—Indeed both the Greek and Latin grammarians have said many things on the subject of accents that have no solidity: and it is with good reason that Scaliger has passed a severe though just judgment upon their doctrine in this particular: "Omnino hæc omnia ad ostentationem literatoriam sunt invecta." c. 64.

I shall now proceed to the point I proposed. And the first thing I shall do will be to consider some passages out of Dionysius Halicarnassensis, which Mr. Foster thinks I have greatly mistaken or misrepresented. 12

I. The passage which ought to be considered in the first place, is indeed of great weight in the present disquisition. And * Mr. Foster seems very angry against it, not only upon account of its appearing in the body of my Dissertation, but also for its assurance in looking him in the face even from the title-page. I shall set the passage down, and then make some observations upon it.

† *Ἡ μὲν γὰρ πεζὴ λέξις οὐδενὸς οὔτε ὀνόματος οὔτε ῥήματος βιάζεται τοὺς χρόνους, οὐδὲ μετατίθησιν· ἀλλ' οἵας παρείληφε τῇ φύσει τὰς συλλαβὰς, τάς τε μακρὰς καὶ τὰς βραχείας, τοιαύτας φυλάττει.*

1. Mr. Foster's first charge against me is, that I have urged this passage as *affording an invincible and conclusive argument against the use of accents in general among the old Greeks*, p. 82. and as if Dionysius *objected against the use of accents in general pronunciation*, p. 85. and did in this passage *declare against all accents*, p. 86. But my short answer is, that this passage was not produced by me for any such purposes, but as an argument against such an use of accents as alters and spoils the quantity. I have all along allowed the use of accents. And in the very paragraph in which I have produced this and another passage from Dionysius, I 13

* Essay, p. 85. † Dion. Hal. π. συνθ. s. 11.

*declared that I produced them to prove, *that the accents*
14 *that were first used were agreeable to quantity, and that they could not be considered but as they were agreeable to quantity.*

This declaration is very plain: and, so far as it goes, is, I think, agreeable even to Mr. Foster's general sentiments. And I cannot but observe here, that Mr. Foster, having in his thoughts what had been asserted by some other authors, against whom he was writing at the same time, has, not only in this place, but throughout his Essay, ascribed to me consequences, which follow, or seem to him to follow, from their assertions, but which I am not at all concerned to vindicate. And as to the present charge, I ought to make this farther observation—that it does not and cannot follow from any
15 thing that has been said by me or others upon this subject. For we all allow the use of accents as necessary: but *what* accents, and *where* they are to be placed, are other points.

2. Mr. Foster's next charge against me concerning this passage is, that I have mistaken the sense of it, by not attending to the context.

Let us see whether this be really so.

The position with which Dionysius sets out is, that musicians made words submit to their musical measures, and not their musical measures to words. Ἡ δὲ ὀργανική τε καὶ ᾠδικὴ μοῦσα τὰς λέξεις τοῖς μέλεσιν ὑποτάττειν ἀξιοῖ, καὶ οὐ τὰ μέλη ταῖς λέξεσιν. To make good this position, Dionysius produces part of a *chorus* in the Orestes of
16 Euripides. The composers who had set this *chorus* to music, made, as he tells us, the two syllables of στγα and of λευκον, and the two last of ἀρβυλης, sound with the same tone or accent, and so spoiled the quantity. Now it is not pretended that the quantity was spoiled by making σι, λευ, and λης short. It must therefore have been done by making γα, κου, and βυ long. But this was the effect of the tone, which the musicians

* Dissert. p. 321.

put upon these three syllables. For no other reason is assigned for their making γα, κον, and βυ equal in time to σι, λευ, and λῃς, *i. e.* long, but the tone or accent which was put upon them. At the same time that Dionysius blames the *Melici*, he blames also the *Rhythmici* for their doing the same thing. Then follows the above passage. And the whole concludes with a repetition of the doctrine contained in the position with which he had set out; but is expressed more fully and plainly, in respect to both of them, and to the thing itself. Ἡ δὲ ῥυθμικὴ καὶ μουσικὴ μεταβάλλουσιν αὐτὰς (scil. συλλαβὰς) μειοῦσαι καὶ αὔξουσαι, ὥστε πολλάκις εἰς τἀναντία μεταχωρεῖν. οὐ γὰρ ταῖς συλλαβαῖς ἀπευθύνουσι τοὺς χρόνους, ἀλλὰ τοῖς χρόνοις τὰς συλλαβάς. So that the general sentiment of Dionysius was, that the time or quantity was not to be altered upon any account. 17

We do not know enough of the music of the ancients, and of that particular composition which Dionysius censures, to judge of the justness of his criticisms. But yet this we must suppose, that the instance which he produces, was understood by him to come up to his point; which was, that the *Melici* and *Rhythmici* did, by their tones, alter the nature, the quantity, the χρόνοι of syllables, and made some short syllables long, and some long syllables short, contrary to what was constantly done in the πεζὴ λέξις, and πολιτικοὶ λόγοι. I am therefore led by this, by the position with which Dionysius sets out, and by the conclusion, to think that I have given the true sense of the above passage. And I am farther confirmed in this, because the passage under consideration, taken in this sense, is entirely agreeable to the general doctrine that runs through this treatise of Dionysius. And that I am not singular in this will appear from Mr. Upton's note upon the passage itself: "Insigne testimonium. Nihil sane apertius dici potest contra receptam apud nos accentuum rationem, eorumque Usum. Est autem suus ex his etiam (seu iis potius, quos Veteres adhibuerunt) accentibus Sermoni Cantus, sed paucis opinor notus." This, in- 18 19

deed, as I apprehend, is the sense in which this passage has hitherto been always understood. And I do not see what reason Mr. Foster could have for being so angry at my taking this passage of Dionysius in this sense, as it is produced for an argument only against that use of the acute accent, which puts such a stress upon short syllables as makes them sound long. The argument is certainly good in this case, if Dionysius understood himself, when he was blaming the *Melici* and *Rhythmici*.

20 II. Another passage of Dionysius, with the mistaking or misrepresenting the sense of which I am charged by * Mr. Foster, is in the same section, and as follows:

Καὶ οὐκ ἀλλοτρίᾳ κέχρημαι τοῦ πράγματος εἰκόνι. μουσικὴ γάρ τις ἦν καὶ ἡ τῶν πολιτικῶν λόγων ἐπιστήμη, τῷ ΠΟΣΩι *διαλλάττουσα τῆς ἐν ᾠδαῖς καὶ ὀργάνοις, οὐχὶ τῷ* ΠΟΙΩι. *Καὶ γὰρ ἐν ταύτῃ καὶ μέλος ἔχουσιν αἱ λέξεις, καὶ ῥυθμὸν, καὶ μεταβολὴν, καὶ πρέπον. ὥστε καὶ ἐπὶ ταύτης ἡ ἀκοὴ τέρπεται μὲν τοῖς μέλεσιν, ἄγεται δὲ τοῖς ῥυθμοῖς, ἀσπάζεται δὲ τὰς μεταβολὰς, ποθεῖ δ' ἐπὶ πάντων τὸ οἰκεῖον. ἡ δὲ διαλλαγὴ κατὰ τὸ μᾶλλον καὶ ἧττον.*

Upon a review of what I had said, and a perusal of what Mr. Foster has advanced on the contrary, I find
21 no reason to think I had mistaken the true sense of Dionysius.

The points which Dionysius treats in this, and the following sections, are those particulars, which make compositions *ἡδεῖαι* and *καλαί*. Now that, by these compositions, he means all compositions in verse as well as prose, is evident; for after he had mentioned the four chief things, which, in his opinion, made compositions *ἡδεῖαι* and *καλαί*, viz. *μέλος*, *ῥυθμός*, *μεταβολή*, and *τὸ πρέπον*, he says, *ὧν μὲν οὖν στοχάζονται πάντες οἱ σπουδῇ γράφοντες μέτρον, ἢ μέλος, ἢ τὴν λεγομένην πεζὴν λέξιν, ταῦτ' ἐστί*. And then Dionysius sheweth that we judge of the exactness and perfection of these in the same manner that we judge of every thing that is harmonious, *i. e.* by
22 a sense which nature has implanted in us. This he illustrates by instancing in the performances of the

* Essay, p. 2, note.

Melici and *Rhythmici*, of the εὐμέλεια and εὐρυθμία of which we judge, not by our own abilities in performing, but by a natural sentiment: τοῦτο μὲν ἐπιστήμης ἐστὶν, ἧς οὐ πάντες μετειλήφαμεν· ἐκεῖνο δὲ πάθους, ὃ πᾶσιν ἀπέδωκεν ἡ φύσις. This illustration, the reader will observe, goes no farther than the μέλος and ῥυθμός. But afterwards Dionysius takes in the μεταβολὴν and the τὸ πρέπον. And then his illustration is carried on to dancing as well as music: τεκμαίρομαι δὲ, ὅτι καὶ τῆς ὀργανικῆς μούσης καὶ τῆς ἐν ᾠδαῖς γοητείας, καὶ τῆς ἐν ὀρχήσει χάριτος ἐν ἅπασι διευστοιχούσης, μεταβολὰς δὲ μὴ ποιησαμένης εὐκαίρους, ἢ τοῦ πρέποντος ἀποπλανηθείσης, βαρὺς μὲν ὁ κόρος, ἀηδὲς δὲ τὸ μὴ τοῖς ὑποκειμένοις ἁρμόττον ἐφάνη. All this Dionysius applieth to the particular position which he had in view, *viz.* that we judge of the 23
excellence of the πολιτικοὶ λόγοι by the same principle that we judge of the excellence of the other things he had mentioned; for the πολιτικοὶ λόγοι differ from them ΠΟΣΩΙ, in degree, but not ΠΟΙΩΙ, in quality. They must have the same four qualities to make them excellent, that are required to make music, and poetry set to music, excel, though not in so high, or so perfect a degree. And so it immediately follows: Καὶ γὰρ ἐν ταύτῃ καὶ μέλος ἔχουσιν αἱ λέξεις, καὶ ῥυθμὸν, καὶ μεταβολὴν, καὶ πρέπον. ὥστε καὶ ἐπὶ ταύτης ἡ ἀκοὴ τέρπεται μὲν τοῖς μέλεσιν, ἄγεται δὲ τοῖς ῥυθμοῖς, ἀσπάζεται δὲ τὰς μεταβολὰς, ποθεῖ δ' ἐπὶ πάντων τὸ οἰκεῖον. ἡ δὲ διαλλαγὴ κατὰ τὸ μᾶλλον καὶ ἧττον. So that in the passage now under consideration, by ΠΟΣΩΙ and 24
ΠΟΙΩΙ, Dionysius must have meant the same thing, that he expresses by μᾶλλον and ἧττον at the conclusion of the paragraph. And indeed these expressions are so much the same in sense, that some have thought that the latter might, for this reason, be left out of the text.

All this receives a full confirmation from section 25, in which Dionysius sheweth how prose compositions may be made to resemble poetry, *viz.* by having poetical ornaments, but yet not so many as poetry; and even by industriously concealing them: so that, without appearing too much, they may yet be perceived and felt.

Dionysius hath, in other places, used the word ΠΟΣΩΙ

in the same sense in which I understand it here. So
25 sect. 17. οὐκ ἔχοντες δὲ εἰπεῖν ΠΟΣΩΙ, but not being able to say *how much*. And sect. 18. ἀλλ' ὅμως ἄξιόν ἐστιν ἰδεῖν ΠΟΣΩΙ διενήνοχεν ὁ ποιητὴς τοῦ σοφιστοῦ, *how much*, or by how many degrees, the poet has excelled the sophist.

What hath been here said will, I trust, not only justify me from the charge of having mistaken the sense of this passage of Dionysius, but also enable the reader to judge of the sense that Mr. Foster has put upon it. He understands Dionysius to mean, that **oratorical or common discourse differs from music, not in the quality, but number only of sounds; i.e.* that the former takes in the compass only of four or five notes, but that music takes in the compass of twelve, fourteen, or more. But
26 if Dionysius had meant this, after he had said τῷ ΠΟΣΩΙ διαλλάττουσα τῆς ἐν ᾠδαῖς καὶ ὀργάνοις, οὐχὶ τῷ ΠΟΙΩΙ, he would certainly have subjoined: for though musicians make use of a greater number of notes, or sounds, than are made use of in the πολιτικοὶ λόγοι, yet the four or five notes or sounds, which are made use of in *these*, are of the same nature and quality with the like number of notes or sounds used in music. Whereas Dionysius forcibly leads us to a quite different sense, even to that which is above set forth, by subjoining this explanation, Καὶ γὰρ ἐν ταύτῃ καὶ μέλος ἔχουσιν αἱ λέξεις, καὶ ῥυθμὸν, καὶ μεταβολὴν, καὶ πρέπον: which is as much as if he had expressly said, the difference, I mean, consisteth in the ΠΟΣΩΙ of these things. I leave the reader to judge of this, and shall only say, that to me the
27 sense which Mr. Foster has put upon this passage, appears forced and unnatural. But far be it from me to say, as Mr. Foster doth of some others in a like instance, that †*he has ignorantly misunderstood it, or basely misrepresented it;* and much less that he has *wilfully misconstructed it.*

III. There is another passage of Dionysius, which I

* Essay, p. 2, note. † Introduction. Essay, p. 85.

shall consider. Not that I have made any use of it, but because * Mr. Foster lays great stress upon it; and yet, I apprehend, he has mistaken the sense of it.

† Ῥυθμοί τε ἄλλοτε ἄλλοι, καὶ σχήματα παντοῖα, καὶ τάσεις φωνῆς αἱ καλούμεναι προσῳδίαι διάφοροι, ΚΛΕΠΤΟΥΣΑΙ τῇ ποικιλίᾳ τὸν κόρον. 28

I apprehend Mr. Foster has carried the meaning of this passage much farther than Dionysius intended. The true sense of it seems very obvious: Dionysius in this section, sheweth how a composition is made beautiful, harmonious, and excellent by the μεταβολή. Καὶ ἔστι λέξις κρατίστη πασῶν, ἥτις ἂν ἔχοι πλείστας ἀναπαύλας καὶ μεταβολὰς ἁρμονίας. Sameness, saith he, of the best things always createth satiety; but when they are varied, they by this variation appear new. Κόρον γὰρ ἔχει καὶ τὰ καλὰ πάντα, ὥσπερ καὶ τὰ ἡδέα, μένοντα ἐν τῇ ταυτότητι· ποικιλλόμενα δ' ἐν ταῖς μεταβολαῖς ὡς ἀεὶ καινὰ μένει. Now besides several other variations that ought to be made to prevent satiety, Dionysius saith that various figures are to be used; and that the ῥυθμοί and προσῳδίαι are to be varied, 29
i. e. that the same ῥυθμοί, or feet, and the same προσῳδίαι, or words having the same προσῳδία, must not be constantly, or too frequently used; but that different feet, and words having different προσῳδίαι, must be introduced, that satiety may be prevented by such a ποικιλία. This is all that Dionysius saith, and it is very evident that it cannot support that arbitrary, and preposterous placing, and changing the places of accents, which the present system prescribes. The ποικιλία, which Dionysius meant, will produce beauty, harmony, and excellence; but the ποικιλία of the present system of accents cannot but produce a disagreeable satiety in another way.

When Dionysius, sect. 25, saith, that a discourse 30
is εὔρυθμος, which διαπεποίκιλταί τισι ῥυθμοῖς, he means a discourse, in which words are used that have different feet. And so, if he had been speaking there of the

* Essay, p. 86. 171. † Dion. sect. 19.

προσῳδίαι, and had said, that a discourse διαπεποικίλται προσῳδίαις, he would have meant a discourse, in which words are used that have different accents; and no more.

This agreeth with what Dionysius prescribes, sect. 12. that we must not put ἑξῆς, close together, πόλλ' ὀλιγοσύλλαβα, μήτε πολυσύλλαβα, μηδ' ὁμοιότονα, μηδ' ὁμοιόχρονα: and universally, that we must τὴν ὁμοιότητα διαλύειν; and τὸν κόρον φυλάττεσθαι, by avoiding a sudden, or
31 close repetition of the same words, parts of speech, figures, &c.: the doing of which Dionysius there calls ποικίλλειν.

It appears very evident to me, that Dionysius understood ποικιλία and κόρος in this comprehensive sense. The ποικιλία in sect. 12. is said to arise from the γραμμάτων φύσις, and the συλλαβῶν πλοκὴ παντοδαπῶς σχηματιζομένη, without any mention of the προσῳδίαι. In sect. 13., after Dionysius had mentioned the μέλος, ῥυθμός, μεταβολή, and τὸ πρέπον, he adds: Ἐξ ἁπάντων δή φημι τούτων ἐπιτηδεύεσθαι δεῖν τὸ καλὸν ἐν ἁρμονίᾳ λέξεως, ἐξ ὥνπερ καὶ τὰ ἡδύ. Αἰτία δὲ κἀνταῦθα, ἥ τε τῶν γραμμάτων φύσις, καὶ ἡ τῶν συλλαβῶν δύναμις, ἐξ ὧν πλέκεται τὰ ὀνόματα. Again without any mention of the προσῳδίαι. And in sect. 15.
32 Dionysius, after he had said that there was a great difference between letters, both as to their power and sound, adds, that the best writers always endeavour to form a ποικιλία by a proper disposition of letters and syllables, according to their powers and sounds. Ταῦτα δὴ καταμαθόντες οἱ χαριέστατοι ποιητῶν τε καὶ συγγραφέων, τὰ μὲν αὐτοί τε κατασκευάζουσιν ὀνόματα, συμπλέκοντες ἐπιτηδείως ἀλλήλοις τὰ γράμματα· καὶ τὰς συλλαβὰς δὲ οἰκείως, οἷς ἂν βούλωνται παραστῆσαι πάθεσι, ποικίλως φιλοτεχνοῦσιν. Still without any mention of the προσῳδίαι. And the κόρος in sect. 11. is said to arise from the not adapting every thing in general to the subject. Βαρὺς μὲν ὁ κόρος, ἀηδὲς δὲ τὸ μὴ ὑποκειμένοις ἁρμόττον.

In the many passages which Dionysius produceth
33 out of ancient authors, and which he blameth for their stiffness, asperity, and want of harmony, he

never mentions this ποικιλία προσῳδιῶν. And yet, if by ποικιλία προσῳδιῶν, he meant the system of accents which we now have; and if these take off, or lessen that stiffness, asperity, and want of harmony, which he censures, he would certainly, one would think, have taken notice of them in these instances: and indeed he ought, in justice to those authors, to have done it. For we find the same ποικιλία προσῳδιῶν, according to the present system, in Hegesias that we do in Demosthenes; and the same in * Pindar's dithyrambic, that we do in Homer.

Besides all this, there is, I apprehend, a fault in the common reading of this passage. Instead of ΚΛΕΠ-
ΤΟΥΣΑΙ, I think we should read ΚΛΕΠΤΟΥΣΙ, and 34
refer it to ῥυθμοί, σχήματα and τάσεις: for otherwise there is no verb to answer to these three nominative cases. With this reading, ποικιλία will not be restrained to τάσεις, but will take in ῥυθμοί, σχήματα, and τάσεις. And what seemeth to confirm this reading is, that, in a few lines after, the word ποικιλία is twice used in this comprehensive sense. Whereas, if Dionysius had in the above passage referred ποικιλία to τάσεις only, one would of course expect that in these two places he would have said ποικιλία τάσεων. But, instead of this, he makes the want of ποικιλία, for which he censureth the followers of Isocrates, to consist in quite different things: περὶ τὰς μεταβολὰς, καὶ τὴν ποικιλίαν, οὐ πάνυ εὐτυχοῦσιν· ἀλλ'
ἔστι παρ' αὐτοῖς εἷς περιόδου κύκλος, ὁμοειδὴς σχημάτων 35
τάξις, συμπλοκὴ φωνηέντων ἡ αὐτή. And when he saith, that no writers ever made use of ποικιλίαις εὐροωτέραις, than Herodotus, Plato, and Demosthenes, the word εὐροωτέραις cannot but be thought a very improper epithet to ποικιλίαις τάσεων.

Though this passage, when duly considered, falls greatly short of what Mr. Foster would have it say, yet is it produced by him as parallel to a passage in Quinctilian, which he † enlarges upon, with a design of making

* Dion. sect. 22. † Essay, p. 151, &c.

these two passages communicate light to each other. But the passage in Quinctilian, when rightly considered,
36 will be found to answer his purpose as little as that of Dionysius.

"* Accentus quoque cum rigore quodam, tum similitudine ipsa minus suaves habemus; quia ultima syllaba nec acuta unquam excitatur, nec flexa circumducitur, sed in gravem, vel duas graves cadit semper. Itaque tanto est sermo Græcus Latino jucundior, ut nostri Poëtæ, quoties dulce carmen esse voluerunt, illorum id nominibus exornent."

This passage hath considerable difficulties. It would not be an easy matter to say what Quinctilian meant by a *similitudo* of accents, if he had proceeded no farther. But he hath explained himself by saying, that the Greeks placed the acute and circumflex upon the last syllable,
37 which the Latins never did, and that upon this account the Latin accents were not so sweet as the Greek. One cannot indeed refuse to Quinctilian the privilege of being his own interpreter. But then, as the Latins had the same number of accents with the Greeks, it cannot easily be conceived how a difference, arising from the mere placing of accents as to one syllable only, could cause a difference in the sweetness of them; and such a difference too as would, in this respect, give a considerable advantage and superiority to the Greek language: unless it can be proved that the placing of accents on final syllables is more harmonious than the placing them on penultimates and antepenultimates.

38 But what is more material,—if this point be accurately considered, no such difference between the Latin and Greek accents will be found as Quinctilian suggests. For the circumflex containeth an acute and a grave: therefore, when it is placed upon the last syllable of a Greek word, and resolved into its constituent parts, the pronunciation of this word will end in a grave. And though an accent be placed upon the last

* Instit. l. xii. c. 10.

syllable of a Greek word, yet this is to take place only when the word is pronounced separately. For in discourse the final acute is always turned into, and pronounced as, a grave. Where then is the real difference, in this respect, between the Latin and Greek accentuation? What foundation does this afford to blame the Latin manner, as less harmonious and diversified than the 39
Greek?

Quinctilian appears still more prejudiced in favour of the Greeks, by what he says at the close of this passage. For what Latin poets have, in order to make their compositions more harmonious, made use of Greek words, merely because they were accented upon the last syllable?

This prejudice was not peculiar to Quinctilian:—the Romans in general were fond of every thing that was Grecian. And in this they were not always led by reason, but were sometimes misled by admiration: as Quinctilian himself acknowledgeth. "Sed res tota magis Græcos decet, nobis minus succedit; nec id fieri natura puto, sed alienis favemus; ideoque, cum κυρταυχένα 40
mirati sumus, *incurvicervicum* vix a risu defendimus." Lib. i. c. 5. May not therefore what Quinctilian hath said, in commendation of the Greek final accent, with justice be considered as an instance of that general prepossession which the Romans entertained for the Greek language, and which, he acknowledgeth, was not always founded in nature and reason?

Quinctilian certainly was a man of great judgment; but yet he was not infallible. He hath mistaken the sense of some authors whom he hath quoted: he hath committed some errors in points of grammar; and even in his endeavours to make out, in other respects, the superior sweetness of the Greek language above the Latin; as may be seen in our learned Gataker's 41
Diatrib. de N. Instrumenti Stylo, c. 2.

In reality, therefore, there is nothing in this passage of Quinctilian, or in that of Dionysius, that can make out

the ποικιλία, which Mr. Foster intended, or * *supply him with a full and satisfactory answer to some objections brought against the modern accentual marks:* for, notwithstanding this pretended disparity, and consequent sweetness, the pronunciation of all words in συνεστίᾳ, or construction, in the Greek language, whose last syllable is marked with a circumflex, or an acute (when separate) doth in reality end in a grave. And so the harmony is, in both cases, the same.

42 Having considered the above passages of Dionysius as far as seemed necessary, I shall now proceed to the main point, *viz.* the consideration of the nature, power, and force of the acute accent.

That the elevation and depression of sounds are distinct from the continuance of them, is a point which nobody will deny; but yet what may be expressed by mere sounds, cannot equally be expressed in the pronunciation of words and syllables. On this is founded the difference between vocal utterance and singing. When words are set to music, then they are sung, and the modulation is strictly speaking, μουσική. But when words are only uttered, then the modulation is only said

43 to be musical; a modulation which bears some relation and resemblance to music, as all sounds do. For this reason, speaking is called μουσική τις ἐπιστήμη, Dionys. λογῶδές τι μέλος, Aristoxen. *quidam Cantus obscurior*, Cic. *quasi quidam Cantus*, Diomed. l. ii. de Accent. There is as much difference between musical and music, as there is between poetical and poetry. So that when any term which is proper to music, is applied to accentual pronunciation, it ought to be understood in a qualified sense, *i. e.* with such allowances as the difference or ποσότης between them requires. Otherwise there will be no difference between speaking or pronouncing and singing; which is the very thing to be avoided. "Sit autem in primis lectio virilis——non tamen in Canticum

* Essay, p. 168.

dissoluta, nec plasmate (ut nunc a plerisque fit) 44
effeminata. De quo genere optime C. Cæsarem
prætextatum adhuc accepimus dixisse: *Si cantas, male cantas: Si legis, cantas.*" Quinct. Inst. lib. i. c. 8.

Those that have endeavoured to give an idea of the Greek accents, by comparing them with the notes that are used in music, have, so far as illustration goes, done very well; but if we carry this farther, and to a degree of strictness, we shall do very ill: because this will confound vocal utterance with singing. And this affords another reason why, in the second passage of Dionysius which has been considered, ΠΟΣΩΙ cannot be taken in the sense in which Mr. Foster would have it understood. For if ΠΟΣΩΙ means, according to * Mr. Foster, *that oratorical or common discourse* 45
differs from music only in the number of sounds, i. e. that the former has only four or five notes, but that the latter has many more, then the accentual pronunciation of a Greek sentence will not differ from the singing of the same sentence, when set to four or five corresponding notes in music, *i. e.* it will, in both cases, be a song. Whereas, on the contrary, so long as vocal utterance and singing shall subsist, there will ever be an essential difference, a difference ΤΩΙ ΠΟΣΩΙ between them, though the number of notes used in both cases be the same, and within the same compass. And the same ΠΟΣΟΤΗΣ would still subsist, whether the number of notes used in singing were reduced to four or five, or the number of sounds in vocal utterance were increased
to ten, twelve, or more; because that, in all these 46
cases, the one would be singing, and the other vocal utterance. *This* is performed by the application of the organs of speech according to the proper offices which nature has assigned them; but *that* is performed by the modulation of sound according to the strict rules of music, and without any articulation.

* Essay, p. 2, note.

The ear is the proper judge of quantity, and of the power and force of accents. And according to Cicero and Quinctilian, it is the best judge. "Aurium est admirabile quoddam, artificiosumque Judicium, quo judicatur." Cic. de Nat. D. l. ii. 58. "Quarum est Judicium superbissimum." Orat. S. 44. Quinctilian speaks of
47 the *Aurium Mensura* as the rule, by which verses were made before the invention of feet. * "Poëma nemo dubitaverit imperito quodam initio fusum, et Aurium Mensura, et similiter decurrentium Spatiorum observatione esse generatum; mox in eo repertos pedes." And he allows the same judgment of the ear as to compositions in prose. "Quem in poëmate locum habet versificatio, eum in oratione compositio. Optime autem de illa judicant Aures, quæ et plena sentiunt, et parum expleta desiderant." Τεκμήριον μέτρου ἀκοή.——εἰ δὲ τὸ κρίνον ἐστὶν ἀκοὴ, τὸ κοσμοῦν ἐστι φωνή· ὡς γὰρ τὸν ἦχον τῆς εὐρυθμίας ἐκτείνουσά τε καὶ συστέλλουσα φωνὴ σχηματίζει τὰς συλλαβὰς, οὕτως εἰσδεξαμένη κρίνει ἡ ἀκοή. Longinus. edit. Hudson. Præf.

48 Grammarians divide quantity into short and long; but philosophers consider syllables more accurately, and observe many degrees in each of the orders of short and long syllables. To explain this, I must go back to the very elements of quantity: and in doing this, I shall follow, and enlarge upon the principles of Dionysius. This method will bring the present disquisition into a narrower compass, give a clearer view of the subject matter of it, and enable the reader to judge of himself of several things, which Mr. Foster has advanced in different parts of his Essay, without my referring to them particularly; which would be tedious and unpleasant both to the reader and myself.

49 The following paradigm exhibits to the eye a progression of quantity, from the shortest to the longest syllable:—

* Instit. l. ix. c. 4.

	ἡμίφωνα	
ο	ἄφωνον καὶ ἡμίφωνον	η
ὁ|δος		ἡ|λατο
ῥο|δος		λη|γω
τρο|πος		πλη|γη
στρο|φος		Σπλη|νιτις
ὁτ'|		Σπλην|
		Σφηξ|

Let us now make some observations.

I. The several consonants that are joined in the same syllable with the vowels ο and η, are so many additions that make themselves sensible to the ear. They are called * πρόσθηκαι ἀκουσταὶ, and αἰσθηταί. And so ῥο is longer than ο, τρο longer than ῥο, στρο longer 50
than τρο, λη longer than η, πλη longer than λη, Σπλη longer than πλη; and ὁτ' is longer than στρο, Σπλην longer than Σπλη, and Σφηξ longer than Σπλην.

II. A consonant joined with a vowel, but following it in the same syllable, makes that vowel longer than any number of consonants do that are placed before it. The reason of this is, that the vowel being the most essential part of the syllable, the voice always hastens to seize it; and in order to do this, it slurs over all the consonants that are placed before it; so that the voice suffers little or no delay. But the case of the consonant that follows is not the same; it cannot be slurred over, but must be pronounced full and distinct: otherwise it 51
would run into, and be confounded with, the following syllable. By this mean the voice is delayed more in the latter, than in the former part of the syllable; and ὁτ' is longer than στρο, and ην longer than Σπλη. For this reason, a short vowel can be followed but by one consonant in the same syllable, though it may be preceded by more. The *Rhythmici* allowed half a time to a consonant, when it followed a vowel; οἷον τὴν ως, οἱ γραμματικοὶ λέγουσιν εἶναι δύο χρόνων· οἱ δὲ ῥυθμικοὶ δύο

* Dionys. sect. 15.

ἡμίσεως· δύο μὲν τοῦ ω μακροῦ, ἡμίσεως δὲ χρόνου τοῦ ς. πᾶν γὰρ σύμφωνον λέγεται ἔχειν ἥμισυν χρόνον. *Schol. in Hephæst.* p. 78. ed. 1553.

On this is founded an ingenious observation of Mr.
52 Dawes, concerning the Æolic digamma, which, in its power, answers to our W. "Hæc utique inter duas vocales intercedens in diversis pro arbitrio syllabis enunciari poterit. Verbi utique λυwω priorem pro lubitu constituere licebit vel λυ vel λυw: si a vocali claudatur λυ-wω, non poterit non corripi: sin a consonante λυw-ω, eam simul ac pronunciaris, ea erit oris figuratio, ut ante sequentem vocalem altera w (λυw) necessario sit efferenda. Similis est ratio prosoediaca verborum αwορ, δαwιζω, δεwα, ολοwος, aliorumque haud paucorum." *Miscel.* p. 165, 6.

III. Though these several differences are sensible to an attentive ear, yet, as they are too nice for common use, grammarians have made but one general division of
53 syllables into short and long. And when they say, that a long syllable has twice the time of a short syllable, this must be understood in a general sense, and in relation principally to the vowels that are in them; as they are long or short, either by nature or position. As ω has twice the time of ο, and η twice the time of ε; and ο and ε, when they are followed by two mutes, are reckoned equal to ω and η. But, in a strict sense, there are several degrees of length in each of the orders of short and long syllables, according to the several sensible additions that are made to vowels. This is evident from the above paradigm, and the first observation. And hence it follows, that though ω has twice the time of ο, yet it has not twice the time of στρο, because *this* has
54 the sensible additions of three consonants: nor has στρω twice the time of στρο, because though ω has twice the time of ο, yet στρω has not twice as many, but only the same sensible additions that στρο has.

Upon these principles it was that the *Rhythmici* said that the first syllable of a dactyl, though long, was shorter than a perfect syllable; but as they were not able to

say how much, they called it Ἄλογον. * Οἱ μέντοι ῥυθμικοὶ τούτου τοῦ ποδὸς τὴν μακρὰν βραχύτεραν εἶναί φασι τῆς τελείας· οὐκ ἔχοντες δὲ εἰπεῖν ποσῷ, καλοῦσιν αὐτὴν Ἄλογον. By a perfect syllable, I suppose, was meant a long syllable, that had all the sensible additions which a long syllable could have.

IV. In general, every sensible addition that is made to the latter part of a syllable must cause a more sensible delay in the pronunciation of it, and make it proportionably longer than any addition that is made in the former part of it. And this seems to me to be the case of the acute accent, for the pronunciation of a syllable depends upon the body of the syllable sounded; now this body is made up, not only by the letters in the syllable, but also by the stress that is added to it, or by the delay that is caused by the acute accent: and every such delay is a βραδύτης τις τοῦ χρόνου. 55

The ancient Greek grammarians did not think that the acute accent was a mere elevation of the voice: they ascribed to it a power of lengthening syllables, and making short syllables long; they did not say that this accent was pronounced long or short, according to the length or shortness of the syllables with which it was joined, for then the accent would have been said to be pronounced long, because the syllable with which it was joined was long; but, on the contrary, they said that a short syllable became long because it was joined with an acute accent; they must, therefore, have ascribed to this accent a power of making short syllables long. 56

And it is observable that they never ascribed to the grave accent any power as to quantity: and yet, if this accent be the reverse of the acute (as grammarians represent it), it would, one would think, follow, that a grave would have been presumed to have a power of making a long syllable short, as the acute was thought to have of making a short syllable long. But this has never been suggested; and I cannot assign any reason 57

* Dion. sect. 12.

for this, but that it was thought there was a peculiar power in the acute accent, which, by the stress it laid upon a short syllable, did in all cases make it longer, and in some cases long; for in all the ways of making a long syllable short which grammarians mention, they never say that this was done by virtue of the grave accent.

The *Metrici* did not allow themselves so great a latitude in the time of syllables as the *Rhythmici*, and yet
58 they gave a greater length to a short syllable, when it had an acute, than it did to the same syllable when it had not that accent. So the scholiast upon Hephæstion. *Ἰστέον ὅτι παρὰ τοῖς μετρικοῖς ἡ ὀξυτονουμένη συλλαβὴ μείζων ἐστὶ τῆς βαρυνομένης, οἷον ἡ λος συλλαβὴ, ἡ ἐν τῷ καλός, μείζων ἐστὶ τῆς ἐν τῷ φίλος. γίνεται γὰρ βραδύτης τις τοῦ χρόνου διὰ τῆς ὀξείας.

The same scholiast says there are several ways by which a short syllable may be made long; and the second way which he mentions is by the acute. † Δεύτερος δὲ τρόπος τῶν τὴν βραχεῖαν εἰς μακρὰν ἀναφερόντων, ὁ διὰ τῆς ὀξείας. αὕτη οὖν ἡ ὀξεῖα ἐπικειμένη τινὶ τῶν βραχέων ἢ βραχυνομένων διχρόνων, μηκύνει· ὡς ἐπὶ τοῦ,

59 ‡ Τρῶες δ' ἐῤῥίγησαν ἐπεὶ ἴδον αἰόλον ὄφιν.

ἰδοὺ ὁ τελευταῖος ποῦς πυῤῥίχιος μὲν ὑπάρχει· ἐπειδὴ δὲ τὴν ὀξεῖαν ἔχει ἐπικειμένην ἐπὶ τὸ ο, ἀντὶ τροπῆς παρείληπται, τῆς ὀξείας μηκυνούσης τὸ ο, καὶ οὐκ ἀκαίρως· δοκεῖ γὰρ ἡ ὀξεῖα ἀνατεινομένῃ τῇ τε φωνῇ, καὶ αὐτῇ τῇ θέσει καὶ διατυπώσει τοῦ χαρακτῆρος ἑαυτῆς τὴν βραχεῖαν ἀνακαλεῖσθαι εἰς ἑτέραν τάξιν. ἡ οὖν ὀξεῖα τοιαύτην ἔχει φύσιν καὶ δύναμιν, ὡς μὴ μόνον ἐπικειμένη ἐπάνω βραχείας, μηκύνειν αὐτὴν, ἀλλὰ καὶ προκειμένη, καὶ μετακειμένη, δύνασθαι τῇ βραχείᾳ χρόνον χαριεῖσθαι.

The reader will be pleased to observe here, that what I call the stress of the acute, the scholiast calls θέσις καὶ διατύπωσις τοῦ χαρακτῆρος ἑαυτῆς. Now the θέσεις were

* P. 78. † P. 77. ‡ Il. μ'. ver. 208.

pauses, or stops, that caused a delay in pronouncing. * "Lectioni posituras accedere, vel distinctiones 60
oportet, quas Græci θέσεις vocant, quæ inter legendum dant copiam spiritum reficiendi, ne continuatione deficiat." So that, according to this scholiast, the acute caused a delay in pronouncing as well as the stops. These *posituræ* are also called *θέσεις* by †Donatus.

Eustathius delivers the same doctrine in his comment upon the following‡ verse of Homer:

Εὖ εἰς Αἰόλου κλυτὰ δώματα ——

λαγαρότης ἐστὶν, ὡς τοῦ Αἰόλου ἀντὶ μακρᾶς ἔχοντος τὴν παραλήγουσαν.—θεραπεία δὲ τοῦ τοιούτου μετρικοῦ πάθους μάλιστα ἡ ὀξεῖα, δυναμένη ἐκτείνειν, ὡς ἀλλαχοῦ ἐῤῥέθη, 61
οὐ μόνον βραχὺ φωνῆεν ᾧ ἐπίκειται, ὡς ἐν τῷ αἰόλον ὄφιν, ἀλλὰ καὶ τὸ πρὸ αὐτῆς, καὶ τὸ μετ' αὐτήν.—The place, to which Eustathius refers, is, I suppose, Odyss. Γ. ver. 230. v. iii. fol. 1464, 5. And it ought to be observed, that what Eustathius and the scholiast say concerning the power of the acute may, for aught that appears to the contrary, extend to remote antiquity: for they do not mention this as a thing that was advanced only by some, and denied by others, but as a general, received principle; and Eustathius's words, in the place last refered to, are, *οἱ τόνοι, μουσικῆς ὄντες ἀπηχήματα, ὥς φασιν οἱ παλαιοὶ, ἔχουσι τοιαύτην δύναμιν.*

All that I produce these authorities for, is to shew the sentiments of the ancient grammarians on this subject: and if we admit the system of accents which we have 62
received from them, there seems to be the same reason to admit what they teach concerning the power of the acute accent. Whether other and better solutions can be given of the cases which they mention, is a point which I have at present nothing to do with.

* Diomed. l. ii. col. 432.

† Col. 1742.

‡ Odyss. κ. ver. 60. edit. Rom. v iii. fol. 1647.

To prove that the ancient grammarians thought that the acute accent gave a greater extent or quantity to syllables, I had produced the following passage from Dionysius Thrax.* Τόνος πρὸς ὃν ᾄδομεν καὶ τὴν φωνὴν εὐρύτεραν ποιοῦμεν. This hath been objected to by† Mr. Foster,
63 though he owns at the same time, that *if Dionysius had here said* φωνὴν μακρότεραν *instead of* εὐρύτεραν, *it might have been some confirmation of my assertion.* If so I am content to leave it to the reader (after he has perused the above citations, and what I shall add here) to judge whether Dionysius by εὐρύτεραν did not mean the same thing as if he had said μακρότεραν. I apprehend that φωνὴ here is the same as φωνὴ ἐγγράμματος, Gaza, Lascaris, φωνὴ ἔναρθρος, ‡Dionys. Halicar., φθόγγος ἔναρθρος, ἐγγράμματος, §Pollux; and that it signifieth not a mere sound, but the enunciation, or vocal utter-
64 ance, of a word or syllable; when, therefore, it is said that a tone or acute accent makes the enunciation, or vocal utterance, of a word or syllable, εὐρύτεραν, this cannot signify ὀξύτεραν, less βαρύτεραν, and much less βραχύτεραν. What then can it signify but μακρότεραν?—εὐρὺς in general signifieth extension every way. But sometimes it signifieth extension only in breadth, in contradistinction to height:

‖ Τύμβον δ' οὐ μάλα πολλὸν ἐγὼ ποιήσεσθαι ἀνωγα,
Ἀλλ' ἐπιεικέα τοῦον ἔπειτα δὲ καὶ τὸν Ἀχαιὸν
Εὐρὺν θ' ὑψηλόν τε τιθέμεναι.

If I have committed any fault here, it must be in my understanding Dionysius Thrax in the same sense in which the scholiast upon Hephæstion, and Eustathius would

* Dissert. p. 304.

† Essay, p. 142, 143.

‡ Ἀρχαὶ μὲν οὖν εἰσι τῆς ἀνθρωπίνης καὶ ἐνάρθρου φωνῆς, αἱ μικρὰ διχόμεναι διαίρεσιν, ἃς καλοῦμεν στοιχεῖα καὶ γράμματα· γράμματα μὲν, ὅτι γραμμαῖς τινι σημαίνεται· στοιχεῖα δὲ, ὅτι πᾶσα φωνὴ τὴν γένεσιν ἐκ τούτων λαμβάνει πρῶτον, καὶ τὸν διάλυσιν εἰς ταῦτα ποιεῖται τελευταίαν. σ. Συνθ. sect. 14. and so Vox in Quinctilian, Instit. l. i. c. 5. and Diomed. l. ii. col. 425.

§ Lib. ii. c. iv. s. 114.

‖ Il. Ψ. ver. 245, &c.

have understood him. Dionysius was giving a grammatical definition; and, accordingly, I understood 65
εὐρύτερον to mean the same thing here as μακρότερον; and for the same reasons, and upon the same authorities, I still understand it in the same sense, and think it very expressive of the idea intended to be conveyed.

As to * Mr. Foster's saying, that εὐρύτης relates to a measure of the voice, totally distinct from the height and length of it, though joined with them both, and referring to his first chapter, and to Scaliger, for a full explanation of this, I do not apprehend, that what is there said by Mr. Foster can be applied to the present case. For what Mr. Foster there advances, and would support by the authority of Scaliger, is the *emphasis*: whereas, by the *afflatio vocis in latitudine*, Scaliger means 66
the breathings in general, and not what is peculiarly called the *emphasis*. For *this* regards but one particular syllable, or word, or part of a sentence, whereas the *afflatio vocis in latitudine* of Scaliger regards every syllable, and makes part of their body: and it is the vocal utterance of this body which he † calls quantity. Besides, the *emphasis* is not ranked by the grammarians among the προσῳδίαι, but by the rhetoricians among the figures of speech.

To give a farther support to this εὐρύτης or *emphasis*, Mr. Foster produces a passage from the 20th chapter of Aristotle's Poetics; where he is treating of the powers and letters of speech; and says, ταῦτα δὲ διαφέρει σχήματί τε τοῦ στόματος, καὶ τόποις, καὶ δασύτητι, καὶ ψιλότητι, 67
καὶ μήκει, καὶ βραχύτητι, ἔτι δὲ καὶ ὀξύτητι, καὶ βαρύτητι, καὶ τῷ μέσῳ. Aristotle mentioneth here several distinct things, which together make up the body or quantity of every syllable: but from none of these can the *emphasis* possibly be made out. I suppose, Mr. Foster would ground it upon the δασύτης and ψιλότης; but, I am persuaded, every unprejudiced reader will understand these to mean only the breathings, or aspirations.

* Essay, p. 143. † De Causis Ling. Lat. lib. ii. c. 52.

It will not be improper to consider and produce here what the same scholiast upon Hephæstion saith concerning the rough breathing; which, with him, is the fourth way, by which a short syllable may be made
68 long. For in this, as well as in the case of the acute, a like effect proceeded from a like cause, *viz.* a sensible addition of time.

* Αὕτη τοίνυν ἡ δασεῖα, ἐπικειμένη, καὶ μετακειμένη, καὶ προκειμένη, τὴν βραχεῖαν εἰς μακρὰν ἀνάγει· ἐπικειμένη μὲν, ὡς ἐπὶ τοῦ,

† Ἕως ὁ ταῦθ' ὥρμαινε κατὰ φρένα, καὶ κατὰ θυμόν.

προκεφάλον γὰρ ὄντος τοῦ στίχου, τὸ μὲν ἓ ἐν ἀρχῇ οὐ μετρεῖται· τὸ δὲ ως ὁ ἀντὶ σπονδείου παραλαμβάνεται, τῆς δευτέρας συλλαβῆς τὸ ο μόνον ἐχούσης, καὶ μὴ ἐπιφερομένων δύο συμφώνων· ἀλλ' ἡ δασεῖα ἐπικειμένη ἐμήκυνεν αὐτὴν τῷ πνεύματι, καὶ τῇ διαστάσει τῶν φωνητικῶν ὀργάνων, τῶν μᾶλλον διατεινομένων ἐν τῇ προφορᾷ τοῦ πλείονος πνεύματος.

The scholia upon Hephæstion are ascribed by some
69 to Longinus. But they seem rather to be a collection from several authors. And from what is said p. 93. l. 8. concerning the δασεῖα, it appears that the last cited passage was taken from Heliodorus, who was prior to Hephæstion. For Hephæstion mentions him more than once. He is also said to have written a learned treatise on the subject of metre before Hephæstion by Longinus, in a fragment of his, that was published from a MS. in the Vatican by Dr. Hudson in the preface to his edition of Longinus. Whence it appears that Heliodorus was a writer of weight and esteem.

It was therefore upon the general principle, that every sensible addition gave some time and length to syllables, that the acute accent was allowed to have this
70 peculiar power, by reason of the θέσις καὶ διατύπωσις τοῦ χαρακτῆρος ἑαυτῆς, of the stress which it laid, and of the consequent delay which it caused, in pronunciation. In the times of the οἱ παλαιοὶ, of Heliodorus,

* P. 78. † Il. A. ver. 193.

of the scholiast upon Hephæstion, of Eustathius, &c. we see that the acute accent was considered as having the power, both of making short syllables long, and of shortening the adjoining syllables. And it must have been in pursuance of this doctrine, that some Latin poets, from Plautus down to the ecclesiastical poets, when they made use of Greek words, followed a quantity, which was directed by the Greek accents, and not by the nature of the syllables either in the Greek or Latin. Joseph Scaliger in his Ausonianæ * Lectiones has collected a good number of these. I shall 71
therefore produce him here in proof of the present observation. "In iisdem Græcis nominibus non quantitatem, sed accentum spectabant. Quia, ut etiam notat Servius in libello de accentibus, Latini eundem accentum, quem Græci habent, efferunt in Græcis nominibus. Verbi gratia, quia Græcis vox hæc εἴδωλα habet accentum in prima, Latini quoque eodem accentu extulere, *idola*. Quæ quidem vox semper est dactylus apud Prudentium. Græcis dicitur Εὐριπίδης: eodem accentu Latini semper extulerunt. Propterea penultimam producit Sidonius, non quantitatem, sed accentum Latinum (Græcum) secutus. Item Græci pronuntiant Ἄρατος, nomen ejus, qui scripsit φαινόμενα. Sidonius contra 72
veterum Latinorum morem, qui mediam semper produxerunt, corripit. Denique inspice totum Sidonium, totum Prudentium, et alios: invenies semper eos non syllabas Græcas, sed accentum Græcorum esse secutos. Sic Ausonius in voce τρίγωνος facit; quia accentus non est in media, quæ longa est, propterea eam corripit. Quis audebit dicere Ausonium ignoratione literarum Græcarum hoc commisisse? Nemo sanus quidem, ut puto. Sed iis temporibus stulte videbatur non ibi producere syllabam, ubi accentus esset, quia is est mos linguæ Latinæ. Adeo ut Plautus in hoc secutus sit judicium vulgi: quia non cum doctis, sed cum plebe sibi

* Lib. ii. c. 21.

73 rem esse videret. Nam semper apud illum Phædromus est dactylus, quia Græce Φαίδρωμος. Item quia Φίλιππος dicitur accentu in prima, eodem modo mediam corripit. Et nunquam aliter invenies apud Plautum, quin mediam in nomine Philippus corripuerit. Quod mirum est in positione. Sed quærenti causam accentum semper prætexet." The reader will do me the justice to observe, that I do not produce this to justify such a practice, but to shew that the ancients did not think that the acute Greek accent was a mere elevation of the voice. Though I think it proves a great deal more. For how can it be conceived that Latin writers could lay such a stress upon acuted Greek syllables, as made the short syllable, with which it was joined, long,

74 and the following long syllable short, unless the Greeks of their times did so? But whether these were faults in a language, that could support itself upon its own natural quantity, is another thing. However, it is not improbable that our strong acute accent took its rise from that practice. And the use of it, with such a power, was confirmed from the consideration of the nature of modern languages, which, without such an accent, are not capable of affording any tolerable harmony.

I take this to be generally true as to most, if not all, modern languages. For when this acute accent is placed indifferently on all syllables, whether they be naturally short or long, and the short syllables are *then* pronounced

75 long, this can proceed from nothing, but the power and force of the acute accent. But, without launching out into unnecessary discussions, I keep, in the present argument, to the single point of our own acute accent; which is the accent we use in pronouncing the Greek language. Though I cannot but observe here, that Mr. Foster is mistaken when he says, that this practice is *entirely our own, owing to the nature of our English pronunciation*, p. 139. for foreigners do the same. Voss. de Art. Gram. lib. ii. c. 10.

This Mr. Foster calls an abuse. But when one speaks of an abuse, this must refer to a standard, which is fixed and allowed. For nothing can be reckoned wrong, but what departs from what is allowed to be right. But where is this standard? has it ever been fixed? 76
has Mr. Foster discovered it? One ought to think he has. For he, all along, speaks upon a supposition, that an acute accent may be sounded in such a manner, as will not make the short syllable, upon which it is laid, appear long to the ear. This then must be deemed the standard accent: and in reference to this it is that our accent, upon account of its carrying a greater stress, is an abuse. I will not carry this so far as to say, that Mr. Foster would have us alter our accent in the pronunciation of our own language. But then I must say, that he would have us pronounce our own language by one accent, and the Greek language by another. If he does not mean this he means nothing. And if he means this he saith nothing against those, who are not for 77
pronouncing the Greek language according to accent. For all of them by *this* mean the present modern acute accent, which carrieth such a stress, as makes the syllable, upon which it is laid, sound long to the ear: and it is by this sound that the ear judges of quantity.

To form a just notion of the true state of the debate between *us*, who are against pronouncing the Greek language according to accents, and *those* who are for it, it will be necessary to consider in what we agree, and in what we disagree:—Both sides allow the use of accents in the pronunciation of the Greek language: both sides allow that the elevation and depression of the voice are, in their nature, distinct from the continuance of such 78
elevation and depression, *i. e.* from quantity: both sides allow that each accent, considered of itself, is capable of two modifications in point of time, and may be varied to the compass of four or five notes: and both sides allow, that, in pronouncing the Greek language, accents are not to interfere with and spoil quantity. But we differ in this: that *we* assert, that so far as the argument from

accent goes, our acute accent carrieth such a *stress* with it, as makes every syllable over which it is placed sound long to the ear, and so spoils the quantity. And Mr. Foster asserts that the acute accent ought, when it is placed over a short syllable, to carry with it but half of the stress or time which it carries with it when it is
79 placed over a long one, and that by this the quantity would be preserved. Now upon this state of the debate, which is the only true one, it is very obvious to observe, that by the acute accent *we* mean that accent which we moderns use in pronouncing our own language, and which doth in all cases sound the syllable over which it is placed long, and that Mr. Foster means an accent which is not in use with us. In relation, therefore, to the accent which *we* mean, and which we all use, I really cannot see that there is any difference between *us* and Mr. Foster, if he abides by the principles which he hath laid down, and the concessions
80 which he hath made. For he* alloweth that the accent which we use does make all syllables sound long to the ear, and † that *if the voice is retarded in some syllables, by what cause soever that delay be occasioned, there is truly and formally long quantity.* But this is the very thing *we* contend for; and from which we strongly conclude, that therefore the Greek language ought not to be pronounced according to accents, meaning our acute accent. As for those accents which Mr. Foster mentions, and which are to be lengthened or shortened, we have nothing to do with them in the present debate; they are quite another thing; whatever
81 becomes of them, our position is proved upon this principle, which we both admit, *viz.* that *our* acute accent maketh all syllables long, and that this spoils the Greek quantity.

* *I allow the fact,* Essay, p. 139.—and p. 25. he confirmeth this by a quotation from Mr. Johnson, who, in his prosody, prefixed to his dictionary, considers the acute tone and long quantity in English versification as the same. To which may be added Dr. Ward's First Essay upon the English Language, p. 30.

† Essay, p. 16.

Mr. Foster, in his Introduction, sets out with an appearance of accuracy in giving four or five senses in which the word accent is sometimes used, and this he doth with a very good design, *viz.* to guard against ambiguity: but the reader, I believe, will not think that in the body of his book he has so carefully guarded against ambiguity as he had professed to do; for ambiguity and confusion do not arise from hence, that a word bears different senses, but from urging against one sense of a word arguments drawn from another sense of it: let the 82
reader therefore judge whether Mr. Foster hath not done this. Our arguments are drawn from the nature, power, and effect of accents, taken in one sense; and against this Mr. Foster produceth arguments drawn from the nature, power, and effect of accents taken in another sense.

To give the reader a thorough insight into this affair, it will be proper to consider the accent which Mr. Foster recommendeth, and would substitute in the place of ours.

The accent of Mr. Foster is to be high, quick to the sense, sharp, instantaneous, *and* even when it is joined with a long syllable, though the duration of the sound be long, the power and effect of the acute is short and* 83
quick to the sense, occasioned by a high note succeeding a low one, or rising above the grave tone of voice; the perception of which transition is sudden and instantaneous, before the continuance of the note is determined one way or the other for long or short; and this Mr. Foster saith *he clearly perceives, and more clearly than he can perhaps express;* but men of common understandings will not, I am apt to think, clearly perceive what an accent this is, and much less will they be able to make any use of it in speaking.

To make out the former part of his description of the acute accent, Mr. Foster hath subjoined a long note to

* Essay, p. 144, 5, 6.

84 show that ὀξὺς, in its consequential, figurative sense, signifieth sometimes quick and hasty; but he might have spared himself the trouble of proving what nobody doth or will deny. It will also be readily allowed, that ὀξὺς, in its peculiar, musical sense, is used for a high tone without any consideration of length, but then we must remember, what I mentioned before, that vocal utterance is not singing; and because words, borrowed from music, are used to express the tones of the voice in speaking, we are not therefore to conclude that they are to be taken in their original strict sense when they are used in this way; for every thing that is musical is not music, as every thing that is poetical is not poetry.

When Mr. Foster saith, that *though the duration of the sound of the accent, when joined with a long syllable, be*
85 *long, the power and effect of it is short*, to me, and I am apt to think, to every reader, this is the same as if he had said, that though the sound of it be long, yet the sound of it is short: for I take it that the sound of the accent is the same with the power and effect of it; or, however, that they are inseparable. A vowel that is followed by two half vowels, as in *contemnit*, the instance produced by Mr. Foster, is not, indeed, in strictness, so long as if it were followed by two mute consonants; but still, if it be in the order of long syllables, the acute accent that is over it, or joined with it, cannot have both a long and a short sound, but must necessarily be sounded long throughout the whole body of the syllable.

86 What makes Mr. Foster's description of his accent the less intelligible is, that he * alloweth it to have one measure of time; for upon this one cannot avoid asking, how an accent, that hath one measure of time, can, on the one hand, be quick, short, and instantaneous? and, on the other hand, how the duration of the

* Essay, p. 174.

sound of it can be long? For it should seem that, in the former case, it would not have one time; and, in the latter, that it would have two times. And besides all this—if this acute, of one measure of time, be placed over a long syllable, as it will then reach and operate over but one half, and the first half of it, what is to become of the remaining half? Is it to have no accent? 87
Yes, it must certainly have some accent, but this cannot be another acute; it must then be a grave, but an acute and grave on a long syllable are a circumflex.

If in any other instance I have mistaken the meaning of Mr. Foster, I ought to produce some excuse of my own. But in the present case I do not apprehend there is any need of my doing this; for I cannot but think that my *inability* to comprehend his meaning, if I do not comprehend it, is sufficiently excused by his confession of *his inability to express it*.

I have confessed, and do again confess, that there are many difficulties on both sides of this subject, more 88
than I am able to remove, even to my own satisfaction: but I think it much better ingenuously to acknowledge this, than, with a profession of removing difficulties, to suggest what I cannot *clearly express*. I restrain myself therefore to the main points which I have all along had in view, *viz.* that the ear is the proper judge of sounds; that the acute accent, which we use, makes all syllables with which it is joined sound long to the ear; and, therefore, that the Greek language ought not to be pronounced according to it; because by *this* every short syllable that has an acute accent will sound long.

Those that have read Mr. Foster's Essay must, without my pointing to particular places, have ob- 89
served that he has dropped several unhandsome expressions, and entertaineth a contemptuous opinion of the understandings and hearts of those from whom he differs on this subject. Such practices are indeed very common in the world, even among those who really are scholars: Mr. Cheke, whose learning Mr. Foster justly commends, was guilty of this, and Bishop Gardiner

smartly reproached him for his having applied the indecent word *debacchari* to him; notwithstanding he declared, in almost the same breath, that in all his expressions towards the bishop he would keep within the bounds of the strictest modesty, and avoid every thing
90 that might give offence. * "Tuorum verborum oblitus, interim *debacchari*, verbum parum honorificum, mihi adscribis: interim, sed paulo post, ita ais: *Ego vero me intra modestiæ fines continebo, neque unquam ita loquar ut dominationi tuæ verbo displicuisse videar.* Non satis Græce hoc: cavisset enim Græcus suum mendacium oblivione prodere, ne tanquam sorex suo indicio periret." But because such practices are common, they are not therefore less blameable: the gentleman ought always to get the better of the mere scholar; if he does not, he hurts himself more than his adversaries: and in the present case, the reader will not fail to pass this
91 just judgment upon Mr. Foster—that of all men *he* had most reason to avoid such a conduct, as † he hath professed, that, till lately, he was himself in the same way of thinking with those from whom he now differs, and then, no doubt, he entertained as good an opinion of his own understanding and heart as it is to be supposed he now doth.

Mr. Foster‡ maketh excuses for his having concerned himself in this subject, but he needed not to have done this, as his inclination leads him to, and his profession engages him in, the study of the learned languages, in which every degree of accuracy deserveth commendation. For my part, instead of making excuses for writing on a
92 subject of this nature, I might, with a good grace now, and with a much better hereafter, make excuses for my want of leisure. The subject is not trivial or trifling. § Men of learning and judgment know how to set a pro-

* Syll. Script. de L. G. P. vol. ii. p. 448.

† Introduction.

‡ Ibid.

§ In justification of Mr. Foster and myself let the reader peruse the following passage of Quinctilian: "Quominus sunt ferendi, qui hanc artem, ut tenuem ac jejunam, cavillantur, quæ nisi oratori futuro fundamenta fideliter je-

per value upon grammatical disquisitions, because they know the important effects of them; they are the foundation of all good compositions. The author of Hermes has acquired great reputation by that performance; 93
nor will I (though I should, upon a due consideration of the main point in debate, be still thought really to differ from Mr. Foster) refuse to give him his due praise. By his performance on the present subject he has shewn himself to be a man of genius and learning; and if he has written with the same disposition that I write, there is, at least there ought to be, no difference between us but what appears upon paper.

The main point which I had in view, was to shew 94
that the ancient Greek language cannot be pronounced according to accents, *i. e.* according to that acute accent which we use, without spoiling the quantity; and I have pursued it in such a manner, as, I trust, will enable the reader to judge for himself of what hath been, or may be, said on this subject.

To pursue it any farther would be to descend to mere altercation, a method by no means conducive to the discovery of truth, or to the information of the reader.

I have before me this judicious observation of Quinctilian:* "Non obstant hæ disciplinæ per illas eun- 95
tibus, sed circa illas hærentibus." Of which I shall now make a prudent use by putting an end to this Dissertation, and taking my leave of the subject.

cerit, quidquid superstruxeris corruet; necessaria pueris, jucunda senibus, dulcis secretorum comes, et quæ vel sola omni studiorum genere plus habet operis quam ostentationis. Ne quis igitur tamquam parva fastidiat grammatices elementa; non quia magnæ sit operæ consonantes a vocalibus discernere, ipsasque eas in semivocalium numerum, mutarumque partiri; sed quia interiora velut sacri hujus adeuntibus apparebit multa rerum subtilitas, quæ non modo acuere ingenia puerilia, sed exercere altissimam quoque eruditionem ac scientiam possit." lib. i. c. 4. And we learn from Macrobius, that Cicero himself, after he had pleaded in the forum, frequently went to the school of Antonius Gnipho. Saturn. l. iii. c. 12.

* Instit. l. i. c. 7.

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